

METAL HAMMER

NEW
ALBUM
EXCLUSIVE!

"THE MUSIC KEEPS OUR DEMONS AWAY"

MASTODON

UNSTUCK. UNHINGED. UNLEASHED IN ATLANTA!

NINE INCH NAILS

"WE HAVE SOMETHING TO PROVE"

DOWN
NOLA REVISITED

DEVIL YOU KNOW
HOWARD JONES STRIKES BACK!

**TEAM
ROCK**

SABATON
THEIR GUIDE TO WAR MOVIES

NORTHLANE
TECH THUNDER FROM DOWN UNDER

PLUS: SLASH • BURY TOMORROW • MONSTER TRUCK • TRIPTYKON • EPICA • BRUTALITY WILL PREVAIL • MISS MAY I • TAYLOR HAWKINS

BLACK SABBATH TIME
~~**BRITISH SUMMER TIME**~~

Hyde Park

FRIDAY 4 JULY

BLACK SABBATH

SOUNDGARDEN

SPECIAL GUESTS



FAITH NO MORE



MOTÖRHEAD **SOULFLY**

THE BARCLAYCARD THEATRE
WOLFMOTHER
HELL
KOBRA AND THE LOTUS
BROKEN HANDS
THE BOTS

VILLAGE HALL
GALLOWS
BO NINGEN
HANG THE BASTARD
A PLASTIC ROSE

SUMMER STAGE
RISE TO REMAIN
BLITZ KIDS
THE STRUTS
THE FIRST

BST-HYDEPARK.COM

FOR DETAILS OF HOSPITALITY PACKAGES CALL 0207 757 7563



WYCHWOOD BREWERY

HOBGOBLIN

drinkaware.co.uk

Raise a

glass to...

doing it better

than the boys



  hobgoblin beer  @hobgoblin_beer

www.wychwood.co.uk

★ LEGEND ★

ANDREAS KISSER

of SEPULTURA



ORANGE
AMPLIFICATION

follow us:   
orangeamps.com

new album
out now





WATCH
MASTODON
FROM THE SIDE
OF THE STAGE AT
SONISPHERE!
P.29

MASTODON

WELCOME TO THE MASTOVERSE

38

We head to Atlanta to take you deep inside the world of all things Mastodon, where the prog metal masterminds are cooking up one of the most highly anticipated records of the year.



60

NOLA

Down, Crowbar and Eyehategod guide us through the history of a music scene like no other and explain what made this wave of bands just so special.



72

TRIPTYKON

Tom G Warrior opens up on his relationship with legendary Swiss artist HR Giger and how his unwavering vision of darkness is inspired by the pain of life itself.



76

MONSTER TRUCK

Step inside our Lords Of The Riff tour, starring Canadian heavyweights Monster Truck.



18 MISS MAY I/A7X



13 EPICA



52 BURY TOMORROW

OVERUSED WORD NO. 257: 'VISIONARY'

On behalf of every journalist who's ever written about music, I'm really sorry. Sorry for unapologetic exploitation of a term that, with rare exception, fails to live up to its promise and overstates the case for greatness when in reality, the music's really just very, very good. It also makes it far harder to present the argument for music being *genuinely* groundbreaking when it actually does come around the bend. Case in point: Mastodon. For what it's worth, Brann Dailor, Brent Hinds, Troy Sanders and Bill Kelliher are visionaries. Theirs is



no mere sound but a crafted world, an escape into a plane of boundless imagination and musical possibility, and there's method to their madness. As Brann once told me many moons ago, the problem with so much metal these days is it forgets it can be beautiful, too. "Listen to Metallica," he

said. "It isn't just about *Battery*. Check out *Orion*. That's beauty."

Mastodon, as it turns out, haven't forgotten, and *Once More 'Round The Sun* is a cosmic sojourn that promises to bend minds and broaden horizons for all of us who've been struck by the Atlantans' singularly beautiful vision. Less can be said of their new artwork,

which, to put things mildly, is fucking bonkers, and we couldn't be more delighted to be debuting it on our cover. Turn to Paul Brannigan's excellent account of the story behind it all on p.38, and don't forget to strap yourself in.

Add the return of Howard Jones, Tom G Warrior, Slash, Mayhem, a genuine New Orleans revival, and exciting new noise in the form of Northlane, Monster Truck and Brutality Will Prevail and you've got the kind of issue that legend is made of. That's because we're visio... sorry. Thanks, as always, for your support, and...

Stay metal!

EDITOR-
IN-CHIEF

ON THE IPAD EDITION...



THIS MONTH'S DIGITAL EDITION IS PACKED WITH EXCLUSIVE METAL YOU WON'T FIND ANYWHERE ELSE.

- WE HIT ATLANTA WITH MASTODON
- TOM G WARRIOR ON HIS ULTIMATE ALBUMS
- NORTHLANE RECOMMEND FIVE OZ BANDS

**GET IT ON NEWSSTAND FOR
IPAD, IPHONE & IPOD TOUCH**

NIN

10 After last year's big return, Trent prepares to get stuck into a long-overdue UK tour. But will we be seeing the whole Nine Inch Nails show?

SLASH

12 We jump into the studio with the Cat In The Top Hat to find out how solo album number three is coming along.

BLACK STONE CHERRY

32 Frontman Chris Robertson gives us the ultimate guide to Southern rock, soul and, erm, Justin Timberlake. Well, the guy *can* groove...

KORN

34 Jonathan Davis lets off some steam about how our democratic rights are slowly being stripped back by the powers that be.

DREAM THEATER & HAKEN

36 Haken's Diego Tejeida sits down with Dream Theater legend Jordan Rudess to find out why keyboard players don't get laid.

BURY TOMORROW

52 They may be fast becoming kings of the UK metal circuit, but what the hell are Bury Tomorrow doing writing about Vikings?

SABATON

56 We fancied having a game of war movie Top Trumps, so roped in some experts. Joakim Brodén and Pär Sundström were the obvious choice.

DEVIL YOU KNOW

58 This year marks the return of Howard Jones. We find out what happened with Killswitch Engage and what brought him back to music.

NORTHLANE

68 Meet the heroes of the Oz metal scene, who explain how there's some seriously deep philosophy behind those juggernaut riffs.



16 BRUTALITY WILL PREVAIL



30 GWAR



130 RED FANG

METAL HAMMER

METAL HAMMER, 2 BALCOMBE ST, LONDON, NW1 6NW
EMAIL heresies@futurenet.com FAX 020 7042 4619

EDITORIAL

EDITOR-IN-CHIEF ALEXANDER MILAS
alexander.milas@weareteamrock.com
DEPUTY EDITOR MERLIN ALDERSLADE
merlin.alderslade@weareteamrock.com
PRODUCTION EDITOR VANESSA THORPE
vanessa.thorpe@weareteamrock.com
REVIEWS AND SUBTERRANEA EDITOR JONATHAN SELZER
jonathan.selzer@weareteamrock.com
FEATURES EDITOR AMIT SHARMA
amit.sharma@weareteamrock.com
ONLINE EDITOR LUKE MORTON
luke.morton@weareteamrock.com
MANAGING DIRECTOR, PUBLISHING & CONTENT CHRIS INGHAM

ART

ART EDITOR LEWIS SOMERSCALES
lewis.somerscales@weareteamrock.com
ART DIRECTOR JAMES ISAACS
james.isaacs@weareteamrock.com

CONTRIBUTORS: Terry Bezer, Paul Brannigan, Daniel Cairns, Cheryl Carter, Chris Chantler, Toby Cook, Joe Daly, Malcolm Dome, John Doran, Tom Doyle, Jerry Ewing, Connie Gordon, Stephen Hill, Emma Johnston, Dom Lawson, Dave Ling, Edwin McFee, Ken McIntyre, Joel McIver, Greg Moffitt, Morat, Catherine Morris, Ben Myers, Dayal Patterson, Adam Rees, Alastair Riddell, Mick Wall, Holly Wright, Nik Young... and work experience legend Benji Stobart - thanks for being the only one in the office who actually did any work.

COVER: Travis Shinn

PHOTOGRAPHERS: Derek Bremner, Stephanie Cabral, Will Ireland, Tina Korhonen, John McMurtrie, Kevin Nixon, Jake Owens, Ester Segarra, James Sharrock, Travis Shinn

SENIOR EDITORIAL TEAM

EDITORIAL DIRECTOR SCOTT ROWLEY
CREATIVE DIRECTOR BRAD MERRETT
EDITOR-IN-CHIEF ALEXANDER MILAS
EDITORIAL OPERATIONS MANAGER ALEX BURROWS

COMMERCIAL

COMMERCIAL DIRECTOR JIMMY DOCHERTY
T 01698 894357 E jimmy@weareteamrock.com
ADVERTISING SALES MANAGER JOHN BISCOMB
T 020 7042 4255 / 07770 648 533 E john.biscomb@weareteamrock.com
HEAD OF EVENTS AND PARTNERSHIPS IAN WILLIAMSON
T 020 7042 4102 / 07985 450 389 E ian.williamson@weareteamrock.com
HEAD OF DIGITAL AND MOBILE SIMON BINNS
T 020 7042 4105 / 07507 865 936 E simon.binns@weareteamrock.com
HEAD OF RADIO & SP KATY ADAIR
T 020 7042 4103 / 07506 106 093 E katy.adair@weareteamrock.com
SALES EXECUTIVE LUCY HELLINGS
T 020 7042 4104 E lucy.hellings@weareteamrock.com
SALES EXECUTIVE LAURA RICHARDSON
T 020 7042 4261 E laura.richardson@weareteamrock.com
ADVERTISING OPERATIONS MANAGER FABIO ZANCANI
T 0207 042 4178 E fabio.zancani@weareteamrock.com
SALES EXECUTIVE RICHARD PITA
T 020 7042 4141 E richard.pita@weareteamrock.com

MARKETING

HEAD OF MARKETING ALIX THOMPSON
T 020 7042 4051 E alix.thompson@weareteamrock.com
MARKETING MANAGER HANNAH BURCH
T 020 7042 4058 E hannah.burch@weareteamrock.com
MARKETING EXECUTIVE LYDIA HIGGINS
T 020 7042 4028 E lydia.higgins@weareteamrock.com
DIRECT MARKETING MANAGER ASHLEY HICKMAN
T 020 7042 4026 E ashley.hickman@weareteamrock.com

DIRECTORS

CHAIRMAN JOHN MYERS
CEO BILLY ANDERSON
CHIEF OPERATIONS DIRECTOR ALAN CLARKE
MANAGING DIRECTOR, PUBLISHING & CONTENT CHRIS INGHAM
COMMERCIAL DIRECTOR JIMMY DOCHERTY
FINANCE DIRECTOR STUART KILBY
INSIGHT DIRECTOR CAMERON PIRIE
CHIEF DIGITAL & INNOVATION DIRECTOR CIARÁN O'TOOLE
HEAD OF RADIO HUGH 'MOOSE' EVANS
HEAD OF TV STEPHEN MCCREATH
HR DIRECTOR JILL JOHNSTON

ADMIN

EXECUTIVE PA MAGGI McCAFFREY
LOGISTICS & SECURITY RAB LOWE

BACK ISSUES T 0844 848 2852

To save money on annual subscriptions to Metal Hammer, see p.127

NEXT ISSUE ON SALE MAY 27, 2014

PRINTED BY WILLIAM GIBBONS

DISTRIBUTED BY SEYMOUR DISTRIBUTION LTD.
2 EAST POULTRY AVENUE, LONDON, EC1A 9PT
TEL 020 7429 4000

TEAMROCK

© Team Rock Limited 2014. All rights reserved. No part of this magazine may be used or reproduced without the written permission of the publisher. Team Rock Limited (company number 395795) is registered in Scotland. The registered office of Team Rock Limited is 191 West George St Glasgow G2 2LD. All information contained in this magazine is for information only and is, as far as we are aware, correct at the time of going to press. Team Rock Limited cannot accept any responsibility for errors or inaccuracies in such information. Readers are advised to contact manufacturers and retailers directly with regard to the price of products/services referred to in this magazine. If you submit unsolicited material to us, you automatically grant Team Rock Limited a licence to publish your submission in whole or in part in all editions of the magazine, including licensed editions worldwide and in any physical or digital format throughout the world. Any material you submit is sent at your risk and, although every care is taken, neither Team Rock Limited nor its employees, agents or subcontractors shall be liable for loss or damage.



We are committed to only using magazine paper which is derived from well managed, certified forestry and chlorine-free manufacture. Our paper suppliers have been independently certified in accordance with the rules of the FSC (Forest Stewardship Council).



SUBTERRANEA
MAYHEM
116 They wage psychological warfare!
SCHAMMASCH
120 A battleground for darkness and light
WOVENHAND
IMPALED NAZARENE
AGALLOCH, **ABORTED**

REVIEWS
HAMMERFEST VI
102 Grand Magus and more rip Wales a new one
SFDP, **RED FANG**, **DEVILDRIVER**,
CLUTCH, **DOWN**, **KILLER BE**
KILLED, **SABATON**, **STEEL**
PANTHER, **PRONG**, **MISS MAY I**

HERESIES



CONFESS



HERESIES@WEARETEAMROCK.COM



FACEBOOK.COM/METALHAMMERMAGAZINE



TWITTER.COM/METALHAMMER

HAMMER STEREO

CROWBAR SYMMETRY IN BLACK



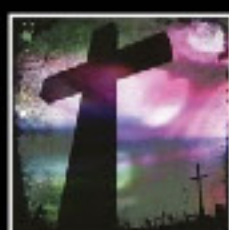
"Fiercely inventive, hilariously heavy – this is riffing gold"
ALEXANDER MILAS
STRUTTERS

WOVENHAND REFRACTORY OBDURATE



"Transports you to another place completely – love it!"
VANESSA THORPE
BENDY WANTSABURGER

DOWN DOWN IV: PART 2



"Doomier. Riffier. Heavier"
LEWIS SOMERSCALES
KENNY MCCORDICK

CROWBAR SYMMETRY IN BLACK



"Captain Kirk is back... with ALL the riffs"
DOM LAWSON
VILE BROFLOVSKI

SWANS TO BE KIND



"Delivers a payload of your soul right into the heart of the sun"
JONATHAN SELZER
FREAK

EYEHATEGOD EYEHATEGOD



"Fourteen years' worth of feedback that'll ring in your ears for eternity"
AMIT SHARMA
ERIC SHARTMAN

FEED THE RHINO THE SORROW AND THE SOUND



"A big-bastard slab of British hardcore. Yes please"
LUKE MORTON
PHLEGMYWINKS

TRAP THEM BLISSFUCKER



"Another unstoppable gutpunch of incandescent noise. Glorious"
MERLIN ALDERSLADE
MR WANKY



LETTER OF THE MONTH

BROCK STAR

Oderus's death is a shocking and saddening loss. Gwar were a great and unique band, a truly amazing experience to see them in concert. Nobody can ever replace Dave 'Oderus Urungus' Brockie!

MICHAEL BRAMSTEDT, FACEBOOK

We couldn't agree with you more. It feels like we're losing great people at an alarming rate, and few as unique and widely loved as Dave. We miss him already and will never forget him.

SEND IN YOUR RANTS AND THE ONE THAT MAKES US LAUGH UNTIL WEE COMES OUT GETS A HOBGOBLIN SHIRT!

Oderus: gone, but never forgotten

WWW.WYCHWOOD.CO.UK

SMASH HET

Ignore the elitists. The songs on the Metallica/Dio medley are damn good covers. James sounds better than he has in years and Lars's drumming is tighter than it has been in a while. Appreciate these for what they are: a heartfelt tribute to one of the greatest metal singers of all time, Dio, from the biggest metal band of all time, Metallica. It's really cool reading how Lars and the band just gush over their Dio fandom. RIP Dio!

JOSH ANDERSON

It's always a risk covering the music of an icon, even if you're the biggest metal band in the world. Honestly, we think Metallica's Dio medley ruled. They're hardly strangers to busting out a great cover (Garage Inc is still a regular spin at Hammer Towers), but hearing Papa Het belt out Stargazer has been one of our favourite moments of 2014 so far. And we reckon Ronnie himself would have approved of that.

HOUSE OF THE RISING BUM

5FDP doing House Of The Rising Sun? Sorry lads, the covers are getting way too much

now. *Mama Said Knock You Out* just about worked but this is miles from what you're good at. Less covers, more bangers like *Lift Me Up* please. And I'm a big fan, no hating here!

LEWIS SELMY, FACEBOOK

When we talked to Zoltan for Hammer.co.uk a few weeks back, he pointed out that one of the most important parts of the Death Punch philosophy is doing whatever the hell they want! We agree that House Of The Rising Sun is a bit of an iffy choice, but man, that Mama Said... cover.

HALL OF LAME

I think that Gene Simmons should forget all the old stuff they had together or against each other – Ace and Peter are a part of Kiss-tory! That's a fact that Gene cannot deny. So all this blah-blah against them is just a product



No bones about it: Batshit crazy!

of a selfish musician. No matter what he had achieved in all those years, without Peter and Ace, Kiss weren't there. So bury all the old hatings, have fun with Kiss and appreciate what you guys achieved together.

CHRISTIAN SCHUSTER, FACEBOOK

It's pretty hard to argue that Kiss in their current form still put on as great a show as ever, but it is a shame that the original Awesome Foursome couldn't patch up those differences and kick out the jams one more time. Of course, as Gene has pointed out, there have been more than six members through Kiss's history, so where do you draw the line? Can't we all just get drunk and lose our shit to Crazy Nights?

DO THE LOGOMOTION

What band has *not* ripped something off from another

band? Get over the Avenged Sevenfold/Overkill logo bullshit and enjoy the fuckin' music. Bunch of crybabies over something small. Enjoy the fuckin' metal!

EDWARD REDDERSON, FACEBOOK

Plus, of course, Overkill really weren't the first people to ever stick a skull on a pair of bat wings. Did Avenged get the idea from the thrash veterans, though? Who knows. Does it matter? Not really.

DOWN WITH THE BROWN

I am so glad that people are finally recognising Paolo Gregoletto's cat, Mr Brown. I know you crowned Paolo King Of The Internet but I think that title should go to Mr Brown! All hail our new cat king! Yes!

SADY THORENSEN, FACEBOOK
Mr Brown is welcome to the Golden Gods any time he fancies. And yeah, we have a bit of a nerd crush



5FDP's Zoltan does whatever the hell he likes. We approve

REVELATIONS

THIS MONTH'S
HOTTEST METAL NEWS



REZNOR'S EDGE

Trent gears up for a series of monstrous Nine Inch Nails arena shows.

Bow down before the one you serve and, it seems, you'll get what you deserve. Yes, almost half a decade since they produced anything even approaching a UK tour, Nine Inch Nails are set to take on half a dozen arenas with a new production that, judging by what we've seen online, looks insane!

As the dates draw near, we spoke with frontman Trent Reznor to find out exactly what we can expect and how much of this huge production will make it over the pond.

"That's a good question," says the man himself. "What we're doing right now is trying to keep every aspect of the tour feeling a little bit different. It feels to me, with file sharing and YouTube and every festival being web-cast around the world, that people have a lot more access than they used to have. If I played in Columbus, Ohio, it would happen in Columbus and the few thousand people there saw it and the rest of the world didn't know or care. Now, through message boards and Twitter and everything else, it feels like someone's spoiling the ending every night. No matter what I do, someone already knows what happened."

So, in order to freshen things up for Nine Inch Nails' latest round of touring, Trent decided to do something a little bit different,



Upward spiral: the band rehearse their new show

and consequently UK fans should have plenty to look forward to.

"We made each leg its own thing," he reveals of the band's new approach, "and the side effect of that is that it makes it interesting for us because, believe it or not, [performing] can start to fall into a routine, as much as you fight that and as great as it is to be onstage. When we build an incredibly elaborate production like the one we just did in the States, the consequence of that can be that, because it has a reveal and moves from one place to another, almost like the plotline to a film, it also tends to be kind of rigid. It can't start at the end, and then the setlist becomes fairly static. That's a

recipe for how to become stale as a performer."

Trent is also well aware that his visions for how he wants the Nine Inch Nails experience to go down live can end up being drastically different from the finished product, but according to him, that doesn't always mean it will have a negative impact on the gig experience.

"It's one thing to think about how you want to present things production-wise, looking at renderings of things, but it really is just a couple of weeks of production rehearsal," he admits. "Things don't look the way you thought they would, but you generally end up in a place that's more interesting *because* it doesn't look how you thought it would. It's always tense, right up to the first second of the first song."

Wait a second – Trent Reznor still gets pre-gig butterflies?! Regardless, given that NIN sprang a ridiculously intimate show at the London Scala right before their sets at Reading and Leeds

in late August last year, it's clear that Trent is still keen on playing smaller venues when possible. How does stepping up to those arena mega-shows compare to slumming it in clubs?

"On a global scale, it's always fun playing clubs," he replies. "You're right there with people, they're three feet away from you, there's no security, you're jumping on their heads and it's interactive: no room for bullshitting, nowhere to hide onstage. It's real. When that transforms into theatres it's kind of the same energy, but it's bigger and you're playing a place that was designed to hear music: somebody may have considered acoustics. As that morphs into the necessity to play arenas, you can't win! If you play four nights in theatres, it's 'Fuck you, it sold out in one second!' OK, we'll play an arena. 'Fuck you, arenas suck!'"

"So if we're going to play arenas, how do we transform that space into something that's a cool place to see music? How do we make that an asset, rather than be in a big hockey arena with some asshole security guard making you sit in your seat? How do you make that space something that feels sexy? There's the challenge!"

Fortunately for us, it's a challenge Trent is relishing. "In terms of going over to the UK, I still feel that we have a lot to prove," he muses. "I feel like we're not the conquering heroes that are phoning it in with the audience. I feel like, 'Fuck you, wait till you see this!'" ✱

NINE INCH NAILS TOUR THE UK NEXT MONTH. HEAD TO PAGE 111 FOR DATES

"WE HAVE A LOT TO PROVE"



12 SLASH



12 EPICA



16 BRUTALITY WILL PREVAIL



18 AVENGED SEVENFOLD



Mr Self Destruct: Trent's NIN are formidable live

NINETEEN NINETY PHWOAAAR!

NIN'S *THE DOWNWARD SPIRAL* TURNS 20 THIS YEAR. HERE ARE FIVE OTHER CLASSICS THAT JOIN IT.



Pantera

FAR BEYOND DRIVEN

The Texan machine's seventh became the heaviest album to ever top the Billboard 200.



Korn

KORN

A storm was brewin' in Bakersfield, where five misfits were shaping the sound of metal to come.



Machine Head

BURN MY EYES

'Let freedom ring with a shotgun blaaaast!' A pit anthem was born and an iconic career forged.



Emperor

IN THE NIGHTSIDE ECLIPSE They're back in the UK for Bloodstock in August, and this is where it all began for the Norwegian greats.



Marilyn Manson

PORTRAIT OF AN AMERICAN FAMILY With this splattering of gothy, indusro-metal anthems, Brian Warner was on his way to superstardom.

SCOTT UCHIDA

Slash: having a blast in the studio, apparently



IN THE STUDIO

SAUL MUSIC

Slash ups the ante for his third solo album.

Stoke-on-Trent's favourite axe-wielding son is back in the studio working on the follow-up to 2012's *Apocalyptic Love* and the results look set to be pretty spectacular.

"This new record has been a blast to make," enthuses Slash when *Hammer* asks him about the new album's progress. "Everyone has been on top of their fucking game for this thing – it's just been awesome. I don't like to pat myself on the back too much but I'm pretty proud of it!"

From a technical perspective, at least, this looks set to be a much less stripped-back, more

ambitious offering than *Apocalyptic Love*. "The last record we did completely live in the studio and that's how we put it out," confides the cat in the hat. "This time around things are a bit more produced. I've gone in and overdubbed guitars and that has made everything a bit more lush."

However, the guitarist remains cagey about the direction he will be taking with this as-yet-untitled offering. "There's no sentence or phrase that encompasses the body of work that is this record – any kind of pitch like that is limiting," he says. "I've put my heart and soul into it and if people think



Guitar hero: expect heart, soul and solos



The cat in the hat chills out...

it's a good record then that's just something they have to figure out for themselves."

What does seem clear is that Slash is continuing to revel in being able to exert his own creative influence over his solo albums. "There's a democracy to being in a band," he notes. "But because I've been running my own

show for the past five years, there's a certain challenge of having to write better songs because I don't have four other guys to write them with. I know what I want to do and I'm enjoying working towards that."

That being said, his long-term collaboration with Alter Bridge's Myles Kennedy looks set to come up trumps once again. "I have that partnership with Myles where the two of us can write together and work on the songs," he says. "We then take

a bunch of material in to Todd [Kerns, bassist] and Brent [Fitz, drummer] and those guys just love playing music, so we all have a really good time!"

Of course, Slash's bread and butter remains his live show – a fact he's quick to acknowledge. "Making a record is a means to an end for me," he states. "I don't do tours so that we can sell records, I do records so that we can tour!"

Fingers firmly crossed, then, that we'll be getting to hear some of this legendary rock icon's new jams in venues up and down the country very soon. ✱

SLASH'S NEW ALBUM IS DUE OUT LATER THIS YEAR



Todd Kerns tries his hand at knob-twiddling instead of bass-strumming

"WE'RE ON TOP OF OUR FUCKING GAME!"

TIM TRONCKOE/PRESS



QUANTUM LEAP

✦ *Epica get metaphysical for their bold new opus.*

This spring, Dutch symphonic metallers Epica are back with their long-awaited sixth album, *The Quantum Enigma*. In typical Epica style, the title evokes the more progressive, cerebral musical elements that they're known for, as well as introducing the album's mind-boggling concept. So what's different compared to their last album, 2012's *Requiem For The Indifferent*?

"A whole new approach to songwriting, actually," says frontwoman Simone Simons in response. "In the past, the guys wrote their own parts and we finalised everything over the internet. This time, we all got to hang out in the same room

and write together as a band. It seems like an obvious thing, but because we all live so far away from each other, we never get to do it. It was really inspirational."

As well as this collaborative atmosphere, the 'Epicamp' also saw the addition of bassist Rob van der Loo – "a true bass player," says founding member Mark Jansen with a wide grin, "not just a guitarist made to play bass" – and a new production team consisting of Joost van den Broek (ReVamp, After Forever) and Jacob Hansen (Volbeat, Amaranthe).

Using a new producer helped the band to get rid of any superfluous parts, as Mark explains. "This time we focused

more on the melody again. It can be fatal when there's a part you really love, but Joost just had an eye on the final product."

Requiem For The Indifferent seemed to have a particularly scathing message, so what are the band trying to say with *The Quantum Enigma*? The title refers to the concept in quantum theory whereby our physical reality can be determined or altered by our own consciousness. Epica: the thinking fan's metal band?

"The way I've understood it, we don't really know what reality is, because our subconscious projects what it thinks it sees," says Simone. "But that might not

be what's actually there. Mark explained the meaning to me, but gave me a lot of freedom when it came to writing. My lyrics generally speak about the cornerstones of the human mind, and living in between dreams, nightmares and reality. It's a study of the human mind."

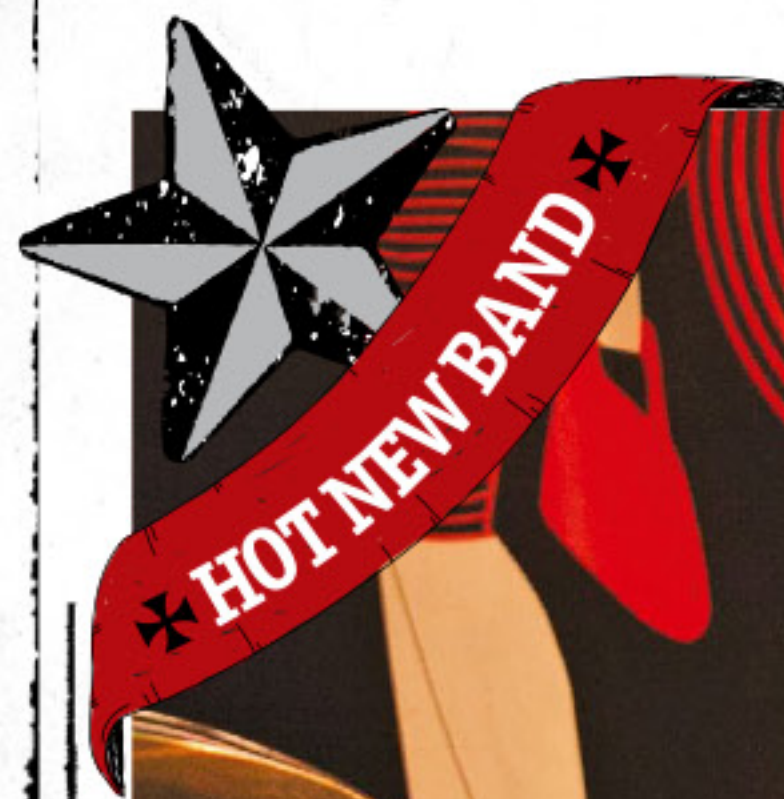
Despite this, the guys are keen to point out that it's a spiritual and emotional record above all else, and once the album is out, their main priority is to get back to touring "as soon as possible", after taking a long break, during which Simone had her first child.

"Usually we would work on an album right after a tour," explains Mark, "and then go on tour again straight after. But now that we've had time to breathe, we actually can't wait!" ✦

"WE DON'T KNOW WHAT REALITY IS"



THE QUANTUM ENIGMA IS OUT MAY 5 VIA NUCLEAR BLAST



Taylor Hawkins: from Foo Fighter to Satanic bird

GABRIEL OLSEN/GETTY

TAYLOR-MADE

Foos sticksman Taylor Hawkins unveils new band!

Foo Fighters drummer Taylor Hawkins is set to release the self-titled debut album from his new side-project, The Birds Of Satan, a dizzying run through prog madness, Van Halen-esque riffing, Queen harmonies and classic rock melodies. And he's thrilled to be going back to basics.

YOUR ALBUM SOUNDS LIKE IT WAS REALLY FUN TO MAKE.

"It was! It's always fun to do something that's a labour of love."

THERE'S A LOT OF VERY DIFFERENT TYPES OF MUSIC ON THERE, BUT YOU START WITH A 10-MINUTE PROG EPIC...

"The music [to that track] was written by me and Dave Grohl, and Mick [Murphy, My Ruin], the guitar player. I wanted to do a big, epic thing that was a bit schizophrenic. I had a couple of things and Dave had a couple of things he didn't want to use for the Foo Fighters; Mick had one or two things

lying around. So we glued them together and then played it. That was written in one day, with no manipulation from the computer. What you hear is what happened."

WAS IT ALWAYS THE IDEA TO DO IT IN AN OLD-FASHIONED WAY?

"I just like the way a band sounds when they're fucking up, when they're loose and they're jamming. It's all the little inconsistencies and mistakes, that's the beauty inside the human element of the music. I don't like it perfected."

WHERE DID THE SONG TOO FAR GONE TO SEE COME FROM?

"It starts out in the desert with the Eagles and it ends up in space with Hawkwind. That song was written five or six years ago. It's a serious lyric and it's about somebody very close to me who, at that time, it just looked like they were not coming back. I tend to find if I'm writing about somebody real, the reason I'm writing about

them in some way is reflecting back to me."

BIRDS OF SATAN GREW OUT OF YOUR CHEVY METAL ROCK COVERS BAND. HOW DID IT HAPPEN?

"I like to do an album in between Foo Fighters albums because I do like to write songs and to sing. One of my best friends is the bass player in Chevy Metal, Wiley Hodgden, and I just wanted to make a record with him. He's never been on a real record so this is a big deal for him. And Mick is a hell of a guitar player and he's become a good friend. It's going back to the real reason for making music, which is just the joy of music."

WHAT DO YOU HOPE PEOPLE WILL GET OUT OF THIS RECORD?

"Just a good time. Hopefully it can touch them emotionally. If I listen to an early Stryker record or a Van Halen record, it just makes you want to break things. You feel alive and excited. And I would feel so lucky if I heard even one person say that about one of my records. Hopefully it just touches somebody. Good, bad, happy or sad, I'll take anything!" ✱

THE BIRDS OF SATAN IS OUT NOW VIA SHANABELLE



ON YOUR COVER CD

15 TRACKS TO GROW A BEARD AND GUZZLE BEER TO!

1) HUMMUNE

Destroyer Of This Crown

The sonic equivalent of diving deep to wrestle the kraken.
www.hummuneband.com

2) VOLUME IV

Looking Low For A High

Big beards and even bigger riffs from Mastodon's hometown!
www.facebook.com/volumeIV

3) CANAYA

Levitating Casket

A whirlwind of hate from Leeds.
www.canaya.bandcamp.com

4) XII BOAR

Truck Stop Baby

Inspired by Motörhead, Sabbath and Corrosion. We approve.
www.facebook.com/xiiboar

5) GHOLD

Elvira

Two men on a mission to make the loudest noises possible.
www.facebook.com/gboldband

6) BLACK TONGUE

Waste

Downtempo hate that makes you feel bigger than Godzilla.
www.facebook.com/blacktongueuk

7) PIST

Pist

Manchester's latest protagonists of no-nonsense stoner groove.
www.facebook.com/pistband

8) BONGCAULDRON

Gauze Rite

Coma-inducing riffs from the new heroes of occult doomfuck.
www.facebook.com/bongcauldron

9) BLACKWITCH PUDDING

Gathering Panties

Hawkwind meets Candlemass.
www.facebook.com/blackwitchpudding

10) MEGALODOOM

Vodka Slugs

"No words. Only riffs." We checked. They're not lying.
www.facebook.com/megalodoom

11) BARON GREENBACK

Shoot From The Mouth

Dirty, bluesy sludge.
www.tinyurl.com/ncl37g8

12) GROAN

Slice Of That Vibe

Three guesses which drug inspired these "reefer rockers"?
www.facebook.com/groanuk

13) SERPENT VENOM

Let Them Starve

Inspired by Sabbath, misery and death. Cheerful bunch, then.
www.tinyurl.com/pyxq6mc

14) SOMNUS

Trust In Lies

Blackened stoner thrash from Bristol.
www.tinyurl.com/pbseph4

15) NOMAD

Slaves To Mourning

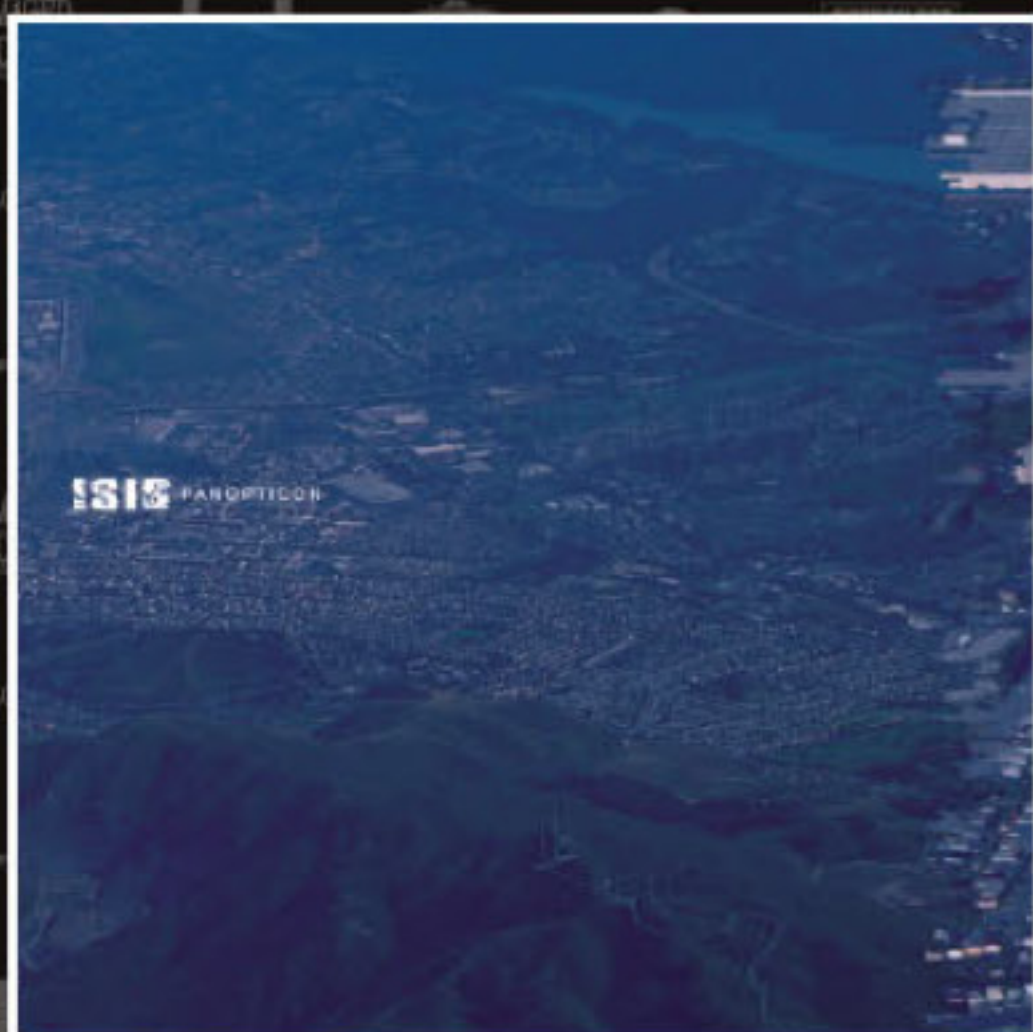
Doom and gloom from oop north.
www.nomaddoom.bandcamp.com

"I LIKE THE SOUND OF FUCKING UP"

hmv

RECOMMENDED

the best new music from independent labels



£9.99

CD out now

Isis
Panopticon



£9.99

CD out now

Tuomas Holopainen
The Life & Times Of Scrooge



£9.99

CD out now

Devil You Know
The Beauty Of Destruction



£9.99

CD out now

Epica
The Quantum Enigma



£9.99

CD out 5 May

Cradle Of Filth
Total F***g Darkness**



£9.99

CD out 12 May

Killer Be Killed
Killer Be Killed

home of entertainment



download our app
text hmv to 82727

While stocks last. Prices apply to standard CD versions.
*Standard network rates apply.

Brutality Will Prevail are ready to tear things up



OPEN IT UP!

Think rock shows are getting stale? Brutality Will Prevail want a word.

Metal, we're sure you'll agree, is strong, passionate music that invokes strong, passionate opinions, so it's getting increasingly frustrating to hear from bands that speak about their music in terms of broader market audiences and revenue streams rather than beatdowns and riffs. Where's the fire in the belly, guys? Enter: Brutality Will Prevail.

"We've basically fucking nailed it!" drummer Craig Reynolds excitedly declares when speaking of the snarling, foaming pitbull of an album that is *Suspension Of Consciousness*. "It's our first with Louis [Gauthier, vocals] and he's made a big difference because he's got a hell of a range, so we were able to throw all sorts of things at him. Basically, this new record sounds like Crowbar if they grew up in Seattle in the 90s and were all wearing Clown from Slipknot's mask."

If that is an accurate reflection of the album (and it is, if you choose to throw a little bit of Madball into the mix as well, by the way), then Craig and his BWP bandmates are

"THINK PINK FLOYD, NEUROSIS AND RADIOHEAD"

going to shock a lot of people – in particular those who consider them a straight-down-the-line hardcore band. "Well, there are all sorts of new influences on this record," Craig reasons. "Like Cave In, Neurosis, that droney sort of stuff, even Pink Floyd and Radiohead. I think we all grew up in the hardcore scene but that doesn't necessarily mean that it's what we were all into. We've never stuck in gang chants or tried to *be* like a hardcore band, but that is predominately how people think, or *thought* I should say, of us."

Best believe that this state of affairs will soon change, although what won't is the

Brutality Will Prevail live experience. Which is possibly where the unshakable hardcore tag comes from, such is their penchant for inciting band and crowd chaos from the dingiest toilet venue to the largest festival stages.

"We want every show to feel like it is a hundred-cap room," Craig exclaims. "We played Resurrection festival in Spain and went on just after Exodus and just before Slayer in front of 16,000 people and, I'm not just saying it, it felt like we were playing the Underworld. People screaming and stagediving and circle pits, everyone was sweating even though it was outside! Ha ha ha! People need to have more fun at shows. The ideal gig is some kid kicks everything over, barges his way onstage, rips the mic out of Louis's hand, screams along and then stagedives off. We're having a great time onstage and that kid that came up is having the time of his life. That's what we want at every show." ✱

SUSPENSION OF CONSCIOUSNESS IS OUT NOW VIA CENTURY MEDIA/SOAR



DW Manufacturing Direct Drive Pedal

The First DW Direct Drive Pedal.
Machined in California. Summer 2014.



WHY I LOVE... AVENGED SEVENFOLD

BY LEVI BENTON / MISS MAY I

AS DOWNLOAD APPROACHES, LEVI EXPLAINS WHY YOU WOULD BE A FOOL TO MISS OUT ON A7X

WORDS: MERLIN ALDERSLADE ILLUSTRATION: MATT DIXON

THEY'RE UNDERRATED MUSICIANS

"M Shadows, as a singer, is insane, and as musicians, they're miles beyond most people. When we were a local band playing covers, *Unholy Confessions* was the jam. Back then, before we were good, we couldn't even play that song! We were like, 'How do they play this?' Because of their status, a lot of people are like, 'Yeah, whatever,' but then you hear their actual songs and think, 'Man, this riff is sick.'"

HAIL TO THE KING RULES

"The first time I heard *Hail To The King*, it was on the radio and I didn't know it was them. I didn't catch the start and I actually thought it was Metallica or another legendary band. Then I realised it was Avenged and was like, 'I can't wait for this to come out!' I saw them live before the album came out and they played most of it, and I just thought, 'This new record is gonna be next-level.' So I was a fan of the record before I even heard it! Have they pulled off being arena-fillers? For sure. To play places like that is insane, I can't even fathom it."



Zacky and Synyster kick ass all over

THEY'RE KINGS OF REINVENTION

"I think it's cool that a band can change but grow like they have. A lot of bands have taken a hit every time they've changed [their sound], but bands like Avenged and Bring Me The Horizon have grown every time. In the US,

Avenged are getting more and more 'mainstream', but people still love them.

They've never had that 'sell-out' vibe, they've always been a cool metal band. It's so hard to get to that stage and still be cool."

THEY'RE INVADING THE MAINSTREAM

"I think it's cool that they've had those old records that had that metalcore vibe, but they're bringing metal to the mainstream world. There's an arena near to where we live in Ohio and the only people that play there are, like, Muse and Justin Bieber. Avenged play there and it's like, 'A heavy band can play here! It's amazing!' They can play *Unholy Confessions* in an arena, and it still goes off. 20,000 people! That's nuts!"

THEY'VE PAID THEIR DUES

"I feel like where they're at now is where they've always wanted to be, and you can't just do that in one record. It feels like it's been

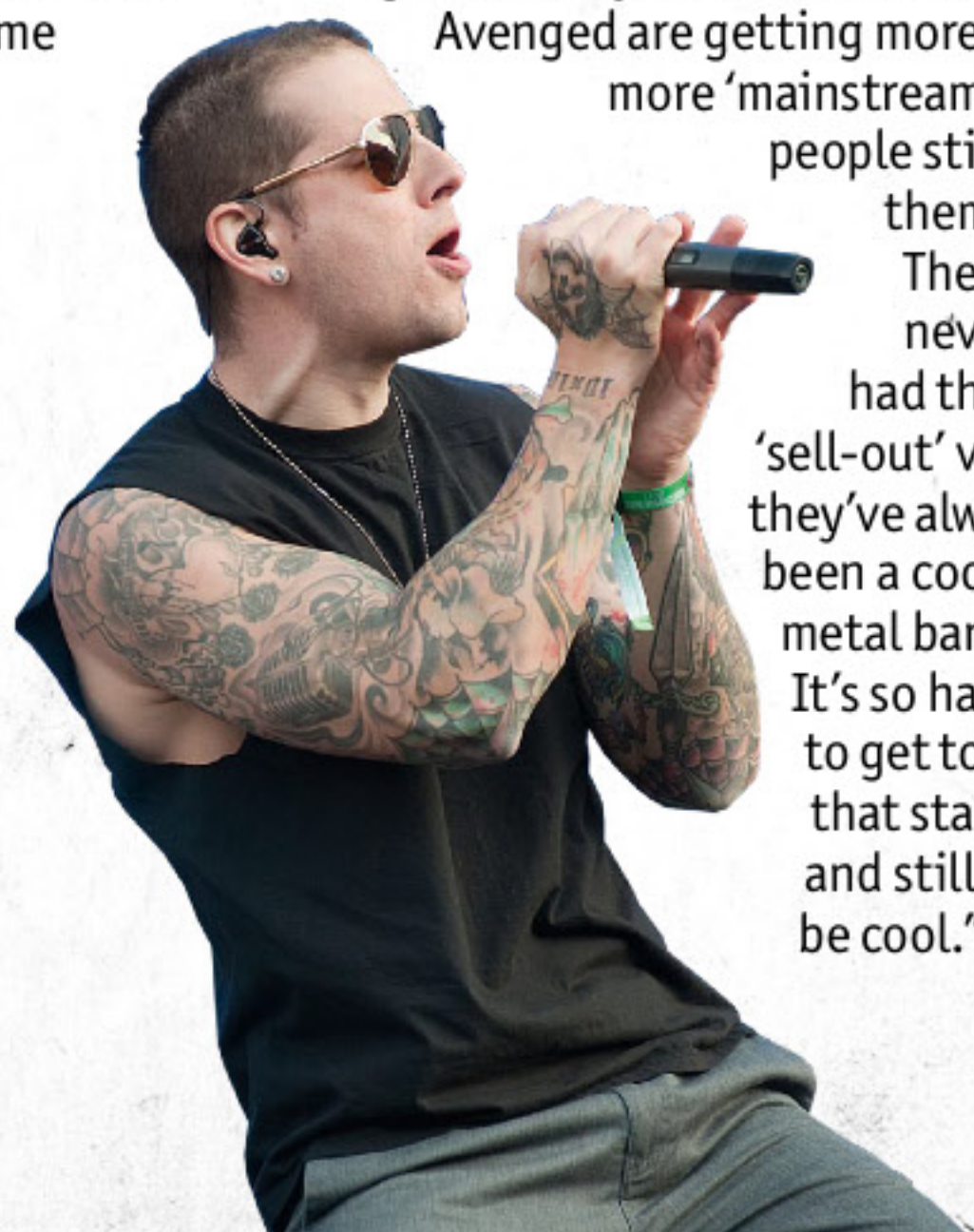


step-by-step, and I think that on their next record they could be even more Maiden- or Metallica-esque. They couldn't take that step right away, and I think that's exciting."

THEY'RE METAL CRUSADERS

"I think it's amazing that Avenged are trying to keep metal alive, sorta like how we're trying to keep metalcore alive. In 10 or 15 years there won't be any Killswitches or Triviums, so we're trying to keep that going, and they're doing the same thing on a different scale. You need those groundbreaking bands, but there's a history, and you don't want to lose that. You want fires and explosions and skeletons! I would not miss them at Download, it's one of the best live shows. I don't know who could play over them. Linkin Park and Aerosmith will bring the lights, but no one is gonna bring the show and talent that Avenged bring." ✝

AVENGED SEVENFOLD AND MISS MAY I BOTH PLAY DOWNLOAD IN JUNE



DIG MEN ON CAMPUS

Aussie metalcore crew Buried In Verona are expanding horizons on every level.



In an age where bands strive for social media followers, fan backlash is never far away. Upload one video that doesn't meet the general consensus and you're inundated with keyboard warriors pointing out how you've "changed" or "sold out". One band that knows this all too well is Sydney's Buried In Verona. Following their third album *Notorious*, the haters moved into attack position and flamed the band for having the audacity to change their sound up a bit. Now, with fourth album *Faceless* under their belts, it's time to face the music – and the fans – once again.

"We haven't noticed it much this time," admits vocalist Brett Anderson on online negativity. "I thought people would be expecting something different because we promised that we'd never write the same record twice. Writing the same record over and over will make us bored and you write music because you enjoy it, not to stand onstage and fucking hate it."

Recorded with über-producer Joey Sturgis (Miss May I, The Devil Wears Prada) at the helm, *Faceless* is BIV's most aggressive record to date, progressing the band's metalcore sonics into bouncier,

dare we say more nu-friendly territory. "We wanted to go back to what made us fall in love with this music in the first place – which for me was Slipknot, Korn and Mudvayne," says Brett.

Don't be put off by the nu metal tag, though; there's no DJ in the shadows ready to "bring it on". This is a purely metallic affair influenced by anything and everything hard and heavy – far removed from the guys who released their debut back in 2008. "We've broadened our horizons," notes Brett. "Back then I was a full-on metalhead, but now my playlist goes from Beyoncé to Thy Art Is Murder."

Scene-sharers Thy Art are one of the latest bruisers from Down Under to stake a claim on our shores. Following I Killed The Prom Queen, Northlane and The Amity Affliction as of late, are Buried In Verona the newest Aussie import to do great things?

"Parkway Drive have done a really good job promoting Australia," replies the singer. "There's an Australian brand now, whereas a few years ago no one paid attention. Over the past few months we've been getting a lot of attention in the UK, which is great; we're stoked to come over."

Buried In Verona are heading our way in May with Chicago mosh merchants Born Of Osiris. If you like your metal loud, your neck aching and pits the size of swimming pools, then hit this up. "It's five dudes doing all they can for a show," offers Brett. "If you see us afterwards, you can tell we've spent ourselves completely. We're passionate about what we do, so just get in our faces and scream the words as loud as you can."✱

FACELESS IS OUT NOW VIA UNFD. BIV HIT THE UK NEXT MONTH

"MY PLAYLIST GOES FROM BEYONCE TO THY ART IS MURDER"

Devilment prepare to unleash *The Great And Secret Show*

HOT NEW BAND

DEVIL'S REJECTS

Dani Filth's new band, Devilment, are a whole different breed of evil.

Dani Filth. The name alone conjures up imagery of death, decay and a sprinkle of controversy, even to those of us who aren't Cradle Of Filth disciples. His presence in British metal has long been documented and his gothic persona and unmistakable, screechy vocals have turned a couple of guys from Ipswich into one of the most successful extreme metal bands on the planet – but something just as wicked this way comes.

"When Cradle came back from our last tour a couple of years ago, I bumped into my friend, Daniel Finch, who was in a band with a couple of dudes from the local area," explains Dani about his new outfit, Devilment. "One drunken night we ended up jamming – because why not, I've only got two other bands!"

"THIS IS COLOURFUL, THEATRICAL AND VERY STRANGE"

Pouring heavy doses of goth rock, groove-ridden riffs and headbanging fury into the cauldron cooks up one tasty slab of East Anglian metal. From the adrenaline rush of *Mother Kali* and the industrial cacophony of noise that is *Summer Arteries*, to the horror-filled chugfest of *Even Your Blood* *Group Regrets Me*, the world's most depraved circus has come to town and Dani is the ringleader – a position he's not necessarily particularly fond of.

"Devilment has a DIY vibe and a certain naivety simply because everyone else has been in bands," he muses. "I'm the main guy in it, I suppose, but no one is looking at it like that. The press photos aren't me at the front with the rest of the band standing half a mile behind me."

While musically it might sound like a metallised-up *League Of Gentlemen* carnival, the lyrics are psychotic and heavily influenced by the poetry that Dani writes in his spare

time. "It has a certain gothic vibe to but it's less Poe, more poo," he jokes.

But despite the bludgeoning music created by the Suffolk six-piece, a record deal is yet to officially surface. There's talk of it coming out in September and our mouths are watering at the thought. Recorded at Grindstone Studios with producer Scott Atkins (Behemoth, Cradle Of Filth, Amon Amarth), *The Great And Secret Show* is a certified ear-rattler and promises to pick up a few fans who aren't perhaps big devotees of Dani's day job.

In contrast to the usual style, Devilment are releasing their debut before playing any live shows. "The plan is to get the album out and start touring," says Dani. "We've been offered a few tours but I'd rather wait until people have the songs rather than the other way round, which isn't necessarily the hard way, but I don't want people to have to wait." But how will the shows compare to the other-worldly nature of Cradle gigs? "They will be colourful, theatrical and very strange," Dani says. We wouldn't expect anything less. ✝

THE GREAT AND SECRET SHOW LANDS LATER THIS YEAR.

HOLY MOTHER

Meet Sabina Classen, extreme metal's original Queen.



Holy Moses:
Classen act

When people talk about the vocalists who've trailblazed the way for women in extreme metal, hardly anybody mentions Sabina Classen. The Holy Moses singer was laying down the blueprint when Angela Gossow was barely out of nappies.

"When I joined the band in 1981, there were no other females in metal to inspire," she recalls. "It was people like Ozzy and then Cronos from Venom who influenced me, because they sounded the way I wanted to be. Also, we never compromised at all.

When we signed to a major label [Warner] in 1989, they wanted to bring in songwriters to make us more commercial, and they tried to turn me into Lita Ford or Doro. But that wasn't what we were all about, so we resisted these changes. Maybe that's why we never had a big album."

Holy Moses released their 11th album, *Redefined Mayhem*, this month. Sabina sees it as proof that the band are united in their pursuit of the values that have always defined them – values that they won't be changing any time soon.

"None of the rest of the current band were even born in 1981!" laughs the frontwoman. "But this is not about my vision. I'm not the leader of Holy Moses, but an equal member with the others. We are still following our ideology to create thrash metal that's relevant to 2014, yet is connected to our heritage."

For Sabina, one of the joys of the modern metal era is the way young girls are embracing the music. And it is perhaps that that will stand as Holy Moses' legacy.

"More than ever before, they're coming to the shows, and really want to get involved," concludes the singer. "I just say to them that the most important thing to remember is to be who you are." ✱

REDEFINED MAYHEM IS OUT NOW VIA SPV

"OUR LABEL WANTED TO TURN ME INTO DORO"

DEFENDERS OF THE FAITH

METAL'S MODERN-DAY CRUSADERS



JME THOMAS
MOTLEY ZOO CO-FOUNDER

Cute animals are metal. There, we said it. Now allow us to introduce you to Jme (pronounced "Jamie"), Executive Director at Motley Zoo in the US. An animal re-homing charity, the organisation has attracted welcome attention thanks to its Celebrity Encounters – a section of its website decorated with photos featuring animals posing with metal legends!

"My husband and I are big metal fans," she laughs. "I always had this idea in my head of what I would like to name a rescue shelter. I'm glad we chose Motley Zoo: it's truly become a part of our success!"

As have their Celebrity Encounters, which include the likes of Phil Anselmo, Kerry King and Red Fang posing with cute pooches and fluffy kittens.

"Meeting Kerry King was amazing," adds Jme. "I didn't know that he and his wife love animals. When we met Philip Anselmo, he was hardly paying attention because he was talking to the puppy! It's awesome to see big burly metal men like them being soft for some cute animals!"

Head to www.motleyzoo.org to see photos and read more about the great work they do.

FIRING RANGE WHAT THE INDUSTRY'S SETTING ITS SIGHTS ON...

CROOKS



SIMON GALLAGHER SGR MANAGEMENT

"It's difficult deciding whether to burst into tears or scream your heart out with passion – what will Crooks make you do?"

NIGHTFELL



LAUREN BARLEY RARELY UNABLE PR

"*The Living Ever Mourn* is a genre-crossing masterpiece. Brilliant songwriting and truly epic."

ISLANDER



JOSH ELDRIDGE VICTORY RECORDS

"Think Deftones meets Glassjaw with a sprinkle of Sade/The Police-inspired melody! It's brilliant!"

DEVIL YOU KNOW

"FORMER KILLSWITCH FRONTMAN
RELIGHTS HIS FIRE"
METAL HAMMER

THE LONG-AWAITED RETURN
OF **HOWARD JONES**
(FORMERLY OF KILLSWITCH ENGAGE)

ALSO FEATURING
FRANCESCO ARTUSATO
(ALL SHALL PERISH)
JOHN SANKEY
(DEVOLVED, FEAR FACTORY) AND
RYAN WOMBACHER
(EX-BLEEDING THROUGH)



THE DEBUT ALBUM THE BEAUTY OF DESTRUCTION

Featuring 'Seven Years Alone' and 'A New Beginning'

LIMITED EDITION DIGIPACK CD/DIGITAL DOWNLOAD
LIMITED EDITION DOUBLE GATEFOLD VINYL (INC BONUS TRACK)

LIVE:
SONISPHERE FESTIVAL
July 4th

In Stores Now

Available at **hmv**

"CRUSHINGLY HEAVY AND CEASELESSLY BRILLIANT,
THIS IS MURDEROUSLY GOOD FUN"

METAL HAMMER

MAX CAVALERA
(Soulfly)

GREG PUCIATO
(The Dillinger Escape Plan)

TROY SANDERS
(Mastodon)

DAVE ELITCH
(ex-The Mars Volta)



KILLER BE KILLED

THE SELF-TITLED DEBUT ALBUM

Featuring 'Wings Of Feather And Wax' and 'Face Down'

LIMITED EDITION DIGIPACK CD/DIGITAL DOWNLOAD
LIMITED EDITION DOUBLE GATEFOLD VINYL (INC BONUS TRACK)



In Stores May 12th

Pre-order at amazon.co.uk <http://smarturl.it/NBAMZ>

NUCLEAR BLAST



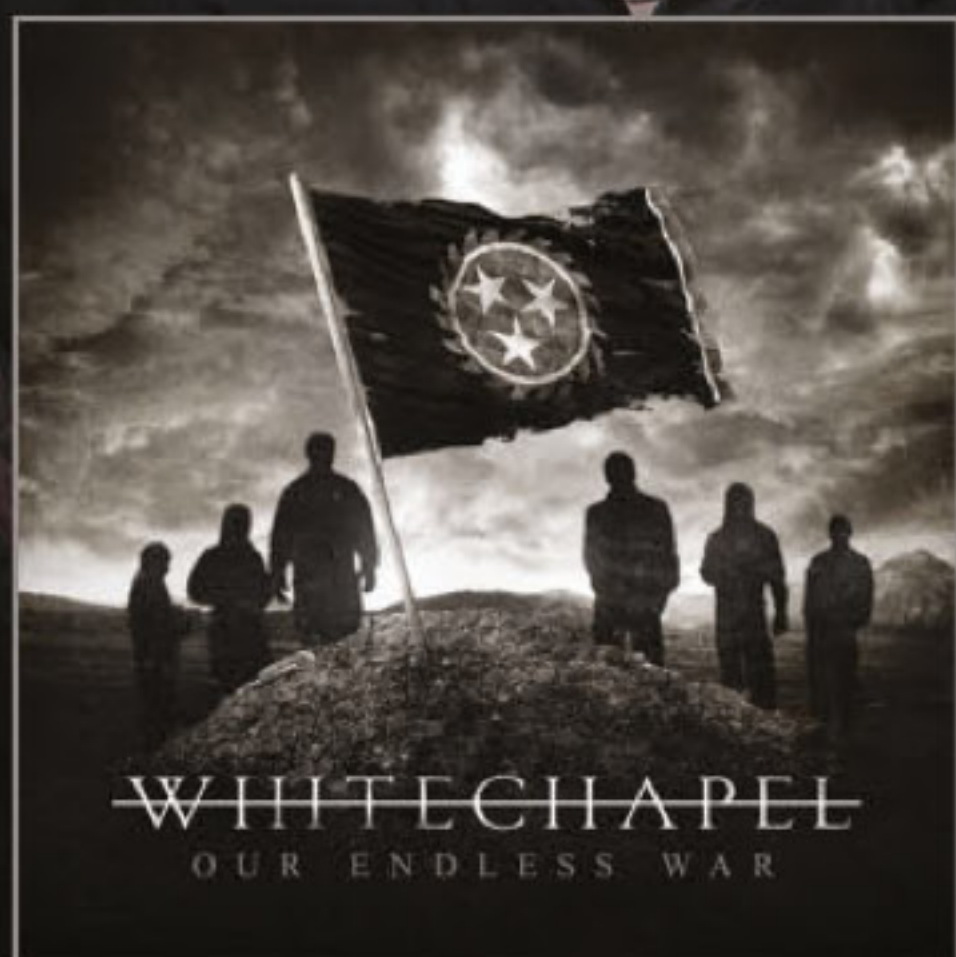
BAND INFO, MERCHANDISE AND MORE:
WWW.NUCLEARBLAST.DE
WWW.FACEBOOK.COM/NUCLEARBLASTEUE

FOLLOW US ON TWITTER
[@NUCLEARBLASTEU](https://twitter.com/NUCLEARBLASTEU)

WHITECHAPEL

OUR ENDLESS WAR

OUT NOW!



Returning with the 5th full-length of their decimating career, there is no stopping the juggernaut that is WHITECHAPEL. Our Endless War is a ruthlessly honed album that refuses to compromise on brutality, it is also by far their most streamlined, atmospheric, and emotionally powerful release, pushing every aspect of their sound to the next level.

www.metalblade.com/whitechapel

THE BLACK DAHLIA MURDER + BATTLECROSS
June 2014
13th - 15th @ Donington Park

THE OCEAN
July 2014
10th - 14th UK TECHFEST 2014 @ Newark Showground

THRASH INVASION 2014
Onslaught + ARTILLERY
July 2014
13th DUBLIN - Voodoo Lounge
14th BELFAST - Limelight
16th NEWCASTLE - O2 Academy 2
17th GLASGOW - O2 ABC 2
18th SHEFFIELD - O2 Academy 2
19th BRISTOL - O2 Academy
20th LONDON - Islington O2 Academy
21st BIRMINGHAM - O2 Academy 2

Possessed + SATAN'S WRATH
July 2014
28th LONDON - Garage

AMON AMARTH + PRIMORDIAL
August 2014
7th - 10th BLOODSTOCK 2014 @ Catton Park, Catton Hall

AMON AMARTH
August 2014
12th BELFAST - Limelight
13th DUBLIN - Academy

BOLT THROWER
November 2014
1st LEEDS - Damnation @ University Union



PORTRAIT
"Crossroads" - out now!

BELOW
"Across The Dark River"
- out now!



"Deadly Lullabies"
LP out 12.05.14
"Give Me Your Soul...Please"
LP out 12.05.14



CATTLE DECAPITATION
"To Serve Man" LP
Out now!
"Humanure" LP
Out 12.05.14



www.metalblade.co.uk www.youtube.com/metalbladerecords
www.play.com/metalblade www.facebook.com/metalbladeuk

ST Records - Dudley, Piccadilly - Manchester, Hudsons - Chesterfield, Action Records - Preston, Better Leisure - Gt. Yarmouth, Rockaboom - Leicester, Davids - Letchworth, Head - Belfast, Head - Bristol, Head - Bromley, Head - Leamington, Esprit - Kent, Powerplay - Hereford, RTW - London, RTE - London, Sister Ray - London, Banquet - London, Gatefield Sounds, Rounder - Brighton, One Up - Aberdeen, Love Music (Formerly Avalanche) - Glasgow, Jumbo - Leeds, Reflex - Newcastle, Crash - Leeds, Windows - Newcastle, Sound & Vision - Elgin, Heavy Sounds - Nottingham, Rock Box - Camberley, Slipped Discs - Bilerica, Kanes - Stroud, Rapture - Witney, Rapture - Evesham, Rise - Bristol, Rise - Cheltenham, Square - Wimbourne, Derricks - Swansea, Martian - Exeter, Acorn - Yeovil, Andys - Aberystwyth, Cob - Bangor, Spillers - Cardiff, Focus - Portsmouth

Rakuten group
play.com

SONY MUSIC



THE FUTURE'S WHITE

Whitechapel are on form and ready for war.

The phrase "hotly anticipated" gets bandied about a lot in this day and age, but after the success of their hellraisingly good 2012 self-titled full-length, it's fair to say that the prospect of a new Whitechapel record brings with it plenty of excitement. Having so masterfully diversified their sound two years ago, the sextet are naturally keen to bottle their own brutal brand of lightning once more.

"I really feel like this new record is going to be one of those staples in our career," frontman Phil Bozeman tells us with unswerving confidence. "I think it's going to be the one that stands out as when we really changed it up and produced something special. Put it this way, there are songs on

this album I can't even listen to without getting emotional."

That new album, entitled *Our Endless War*, sees the band once again bringing a broader spectrum of influence to the table that one might commonly associate with the increasingly oversubscribed deathcore bracket.

"I feel like super-defined sub-genres are kind of ruining music," offers Phil. "This time around we've tried to bring in lots more different styles. There are lots of layers to this album, more solos and influences from thrash and other stuff."

The most notable upshot of deathcore's popularity explosion is that there are now thousands of tiresome chancers prepared to ride the coattails of long-timers like

Whitechapel. Are the band bored of being endlessly aped? "Since the genre came of age it does feel like a lot of people have tried to jump on doing death metal hardcore kind of stuff," replies Phil. "So sometimes we do feel a bit responsible for these bands coming through – but there isn't much we can do, really!"

Fortunately for these Tennessee bruisers, quality has a tendency to rise to the top and that looks set to be the case once again. "We know how hard it is to stand out playing the style we play," concludes Phil. "But we've put our own personal flavour on this record, and we're all super-proud of it." ✱

**OUR ENDLESS WAR IS OUT NOW
VIA METAL BLADE**

"WE'VE PRODUCED SOMETHING SPECIAL"

SOUTH-ING OFF

Anti-Mortem's American rage is infectious.



Coming crashing and roaring out of Chickasha, Oklahoma, Anti-Mortem's metallic, grungy brand of Southern-fried riffing might not be reinventing the cowboy hat, but debut album *New Southern* is still one of the more convincing statements of intent to come from the Southern rock explosion so far this year.

"We are young men from the South that have an attitude and way of life that's soaked in Southern values," explains frontman Larado Romo. "But that's not just traditional Southern stereotypes. We call ourselves and our ways the New Southern."

Angst-fuelled recent single *100% Pure American Rage* shows that these chaps aren't here to sing sweet Southern ditties about courting girls and rolling around in barnyards, and if *New Southern* is much to go by, chances are you'll be hearing a lot more from them very soon.

"The South is a very genuine place with a lot of real people making real music with real instruments," adds Larado. "I think the world can sense that in us." ✱

**NEW SOUTHERN IS OUT NOW
VIA NUCLEAR BLAST**

HOARD ALMIGHTY GIFTS OF THE GODS

REVELATIONS

COMMENT * HEAVY FUCKING METAL



£36.24

TRIPTYKON

MELANA CHASMATA: SPECIAL LIMITED EDITION

| CENTURY MEDIA |

An artist whose implacable sense of judgement is akin to an Old Testament prophet, Triptykon frontman and all-round metal legend Thomas Gabriel Warrior is not one to accept second best. Having rejected Century Media's original concept for a box set to commemorate the earth-shuddering majesty of his new album, *Melana Chasmata*, his blessing for the redesigned Special Limited Edition is a surefire indication of the quality on offer. Limited to 2,000 copies it contains the Special Edition CD Mediabook version of the album (available separately), which includes a 32-page booklet as well as a 12-panel fold-out cross-booklet, two 'specially manufactured' – by which we assume means they skilfully blend the scents of despair and unassailably righteous fury – Triptykon logo-bearing candles, a silver necklace (also graced with the logo), as well as a band poster (although the HR Giger album artwork would have made an amazing poster too), three postcards and a tote bag, useful for both carrying your wares, and broadcasting your attunement to the dark forces. For vinyl lovers, the album is available as a 2LP gatefold in either clear or dark green with a large format 16-page booklet and two posters, limited to 300 and 500 copies respectively, or a regular blackest of the black vinyl version, but the pièce de resistance is the box set rendered as three black 10-inch slabs. Caress them into oblivion!

[HTTP://TINYURL.COM/MTJSS2S](http://tinyurl.com/MTJSS2S)

UNHOLY DESIRES THE ROAD TO HELL IS PAVED WITH AWESOME



£180

MARSHALL HEADPHONES

MARSHALL

Styled to reflect their iconic speakers, Marshall's elegant new headphones will shame any Beats-brandishing commuters. Their snug, vinyl leather cushions cut out noise while immersing you in the full dynamic range of Cannibal Corpse. With customisable sound options, remote, mic and a gold-plated lead you can plug into either earpiece, it's close to perfection.

[HTTP://TINYURL.COM/KWKQSYT](http://tinyurl.com/KWKQSYT)



£179.17

GAME OF THRONES SHIELD

THINKGEEK

Clearly not that effective if you're an actual Stark, but this lifesized shield, bearing the House Stark direwolf sigil, is useful for keeping snowstorms off your head, looking ace and making your mates jealous. Forged from cold-rolled steel from Valyria (or thereabouts), it also comes with leather straps, and a wooden wall mount (not to be confused with Ser Jorah Mormont).

[HTTP://TINYURL.COM/PNDNNVZ](http://tinyurl.com/PNDNNVZ)



£18

FRANKENSTEIN & THE MONSTER FROM HELL

HAMMER/ICON HOME ENT.

Marking the end of an era for Hammer, with both actor Peter Cushing and director Terrance Fisher bowing out from the *Frankenstein* saga, this 1974 movie – available as a Blu-ray/2DVD combo – is no classic but it's gothic hokum still trying to imbue its titular creature with poignancy amidst the slow pacing and rampant caricatures running amok.

[HTTP://TINYURL.COM/KJ6FDJX](http://tinyurl.com/KJ6FDJX)



£54.99

SKULL BOWLING BAG

KATE'S CLOTHING

Brash bowling alleys everywhere are being overtaken by retro emporiums, so it's time to up your game, style-wise, and what better way than this skull-embossed bag, for carrying your custom zombie (or Stark) head-painted bowling ball around in? Reassuringly sturdy and with inside pockets for your Ray-Bans, it won't leak when carrying the actual detached heads of the vanquished.

[HTTP://TINYURL.COM/PGEAP2W](http://tinyurl.com/PGEAP2W)



£11.99

THE EMPIRE STRIKETH BACK

FIREBOX

Considering it took place a long time ago, the events of *Star Wars* are closer to the Elizabethan age than to ours. Therefore this hardback tome, complete with period-style illustrations and recounting the saga's high point in Shakespearean iambic pentameter, is probably a far more accurate rendition of events, Yoda's syntax being a case in point. True it is!

[HTTP://TINYURL.COM/MSZK6GE](http://tinyurl.com/MSZK6GE)

TRIPTYKON

MELANA CHASMATA

Out: April 14, 2014

Second album by the group fronted
by singer/guitarist **Tom Gabriel Warrior**
(CELTIC FROST / HELLHAMMER)

A fierce boulder of abhorrence

Cover art by **H.R. Giger**
Playing time 67+ minutes

Available as:

Deluxe mediabook CD,
standard CD and **gatefold 2LP**

**Special limited and
numbered box set**



TRIPTYKON



MELANA CHASMATA

available at www.cmdistro.com

ORIGINAL ALBUM COLLECTIONS - AVAILABLE NOW -



ARCHITECTS

LACUNA COIL

PARADISE LOST

SUICIDE
SILENCE

THREE CLASSIC ALBUMS
FOR THE PRICE OF ONE!

✱ ALL THE WAYS TO GET HAMMERED THIS MONTH ✱

METAL HAMMER WORLD

BEHOLD THE EMPIRE

Behemoth will make it a night to remember

GODS OF WAR!

While She Sleeps, Behemoth and Black Stone Cherry to rock the Metal Hammer Golden Gods!

We officially launched the Gods last issue with the most bodacious news that Steel Panther would be hosting, and now we're delighted to confirm some more heavyweight names for our big bash!

Yes, Orange Amplification Presents... The Metal Hammer Golden God Awards 2014 In Association With World Of Tanks will be landing on June 16 at the IndigO2 in London, and we can now officially confirm the first bands to be playing the stage on what's shaping up to be an epic night!

Returning from a brief hiatus and with frontman Loz Taylor now fully healed and ready to go, rising

Sheffield heavyweights-in-the-making While She Sleeps will be returning to play our awards, marking their first London show of 2014 for a night that is bound to make history!

"Metal Hammer is a massively successful magazine and driving metal force in the UK and Europe, so we are overwhelmed to be asked to play the awards," offer the band themselves. "It's an honour to be in the company of so many other influential artists and be part of the celebration. We can't wait to bring on the party!"

As well as Sleeps' triumphant return, we're honoured to also be welcoming death metal icons

Behemoth and southern rock heavyweights Black Stone Cherry to the fun! How's that for some diversity with your party? Exactly. Bring it on!

There's more stellar names where that came from, so watch this space. And, as announced last month, prior to the awards themselves, we'll be setting sail on HMS Hammer for the annual pre-show boat party, this year featuring performances from The Dillinger Escape Plan, Dying Fetus, Upon A Burning Body and Kill Devil Hill!

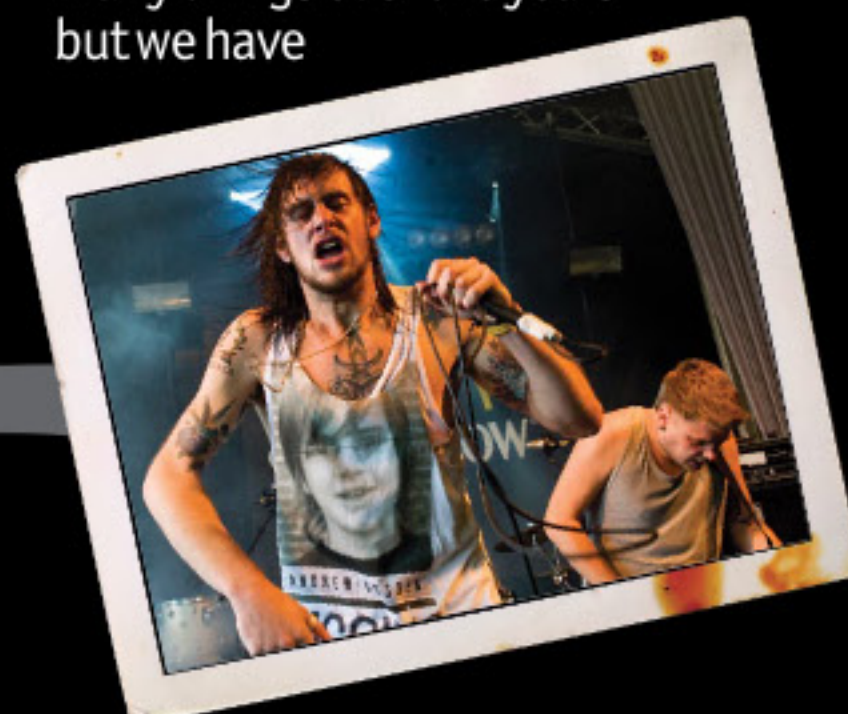
"Dillinger Escape Plan have done many things over the years but we have

never played on a boat," offers Dillinger's Greg Puciato. "We are pretty sure there is a good reason for that, but fuck it! Loose lips sink ships and I'm pretty sure Hammer attracts a lot of loose-lipped metal MILFs that want nothing to do with a band like Dillinger. And that is the perfect audience for us. We look forward to this year's Metal Hammer Golden God Awards."

Voting is now open, so head to <http://goldengods.metalhammer.co.uk> to get stuck in and grab your chance to win free tickets. Fuck yes! See you down the front. ✱

ORANGE AMPLIFICATION PRESENTS...THE METAL HAMMER GOLDEN GOD AWARDS 2014 IN ASSOCIATION WITH WORLD OF TANKS TAKE PLACE MONDAY, JUNE 16 AT LONDON'S INDIGO2

"BRING ON THE PARTY!"



THRASHBACK!

Wear your thrash shirt to work and win a guitar!



Nice guitar, Scott – can we have one? Thanks!

Save the date, metalheads! This summer, the #thrashback movement reaches its climax as we give all denim-clad thrash warriors everywhere an excuse to don the armour for a most special of occasions.

June 6 will officially be Wear Your Thrash T-shirt To Work Day, as we invite thrash fans around the world to enter their workplace wearing their gnarliest, most bodacious thrash attire of choice!

With thrash celebrating 30 years of existence this year, what better time to throw on some black and throw the horns with your colleagues? Be it Metallica, Slayer, Anthrax, Megadeth, Testament, Gama Bomb, Savage Messiah or anyone else, grab a shirt, get involved and upload a picture of yourself wearing it loud and proud!

Wanna join in? Follow these three simple steps

- 1) On June 6, turn up to work wearing your favourite thrash band T-shirt
- 2) Strike a thrashy pose and take a picture of yourself
- 3) Upload the picture to your Facebook, Twitter or Instagram profile and include the hashtag #ThrashTShirtDay

The picture deemed to have the best thrash pose will win a Jackson® Scott Ian T-1000 Soloist 1H, Hardtail, Silver Burst, with case, two weekend tickets to Sonisphere and a meet and greet with Anthrax's Scott Ian himself while you're there! ✖

FOR MORE INFO HEAD OVER TO WWW.THRASH-BACK.COM



WHEELS OF STEEL

The Heavy Metal Truants charity bike ride to Download is now a matter of mere weeks away, and the first names included for this year's feature Orange Goblin's Ben Ward and Tesseract guitarist James Monteith!

"I'm very excited about this year's Truants ride!" says James. "The blood, sweat, pain and anal devastation will all be worth it when we cross that finish line and raise a load of money for charity."

This year's 161-mile ride sets off at the crack of dawn from London's Alexandra Palace on Wednesday June 11 and will finish around midday on the Friday in time for the start of Download 2014. Entrants are asked to contribute an entry price of a minimum of £250 towards the costs. Tickets for Download are *not* included. You must also pledge to raise or pay a further minimum of £1300 for our three charities of choice – Childline, Teenage Cancer Trust and Nordoff Robbins. Head to www.heavymetaltruants.com for more info!

MASTO-WIN!

Fancy watching one of the best metal bands in the world at one of the world's best festivals? This issue, our gargantuanly awesome cover feature sees us head out to Atlanta to spend time with the one and only Mastodon, and we have a very special competition to celebrate. Sonisphere are giving one lucky reader and a mate the chance to win a pair of weekend Sonisphere tickets and watch Mastodon from the side of the stage! Pretty fucking amazing, right?! If you want the chance to share the stage with some legends, head over to www.metalhammer.co.uk immediately, and visit www.sonisphere.co.uk for more details regarding this year's festival.



DESIGN A T-SHIRT FOR BLOODSTOCK!

Get creative and you could win a pair of tickets!

We know that our lovely readers love to get all arty and suchlike, so we reckon this competition will be right up your alley. Bloodstock are giving one lucky fan the chance to not only design a Bloodstock T-shirt to be made and then sold at the festival, but also bag themselves a pair of tickets for the event!

The Bloodstock team are looking for the most creative people around to help them make a small piece of Bloodstock history, getting their design printed and put on sale as one of the event T-shirts at stalls across the festival in August.

If you think you can offer something different, get involved immediately! There are only a few simple rules you need to follow, so have a look and get creating! The dimensions and details for the design are...

The design must be for a printable area of 300mm x 400mm.

The design needs to be 300dpi.

The design can be in colour, black and/or white.

The design needs to mention Bloodstock with the dates included.

The design must be for the front of the shirt.



Other than that, knock yourselves out! Submit your designs to comps@bloodstock.uk.com and keep an eye on www.metalhammer.co.uk for the winner. Good luck! ✖

BLOODSTOCK 2014 TAKES PLACE AUGUST 7-10 AT CATTON HALL, DERBY AND IS HEADLINED BY DOWN, EMPEROR AND MEGADETH

REVELATIONS

NEWS * COMMENT * HEAVY FUCKING METAL

THE SOUNDS OF
PROSTHEIC
ASSOCIATION WITH THESE OTHER FINE COMPANIES: CARBONAR
WWW.SOUNDSOFTHEUNDERGROUNDTOUR.COM

Thursday
July 27





HOLY VISION

DIVINE SIGHTINGS

AARON RICHTER/CORBIS

**REMEMBERING DAVE 'ODERUS URUNGUS' BROCKIE —
AUG 30, 1963 - MAR 23, 2014**

You only have to observe the tsunami of affectionate and glowing tributes to Gwar frontman Dave Brockie, following his tragic death on March 23, to realise just how many people the great man entertained, befriended and entranced during his 50 years on this planet. Best known as Oderus Urungus, intergalactic humanoid psychopath and relentlessly obnoxious showman, Brockie spent 30 years delighting metalheads around the world, not to mention showering their grinning faces with all manner of blood, guts and cosmic lovejuice, as Gwar prowled the globe espousing their obscene ethos of deafening, filthy heaviness and grotesque showbiz excess.

Municipal Waste frontman, fellow Richmond native and close friend Tony Foresta is one of many who will miss him dearly:

"Richmond is going to be a different place without Dave. His passion, energy, insanity and love for his bandmates, town and friends go unmatched. The music scene here owes him so much. He broke so much ground, influenced so many people and always stuck to his guns no matter what. Dave, personally and professionally, was a massive influence on me as well as a great friend and one of the funniest dudes I've ever met. I'm going to miss him so fucking much."

DISCS OF DOOM

CHRIS ROBERTSON

BLACK STONE CHERRY

HAMMER

HAMMER

THE FIRST ALBUM I EVER BOUGHT WAS...

JIMI HENDRIX

THE ULTIMATE EXPERIENCE [MCA, 1993]

"I remember the first two I was bought: Jimi Hendrix: *The Ultimate Experience* and Hootie And The Blowfish. Basically, two opposite ends of the spectrum! Before that I was kinda more into sports but I got the Hendrix album and it blew me away. It was awesome."

THE BEST ALBUM ART IS...

ALICE IN CHAINS

ALICE IN CHAINS [COLUMBIA, 1995]

"There have been a whole bunch of albums I've bought just for the artwork. The Alice In Chains tripod album is one. It came in this green and purple jewel case and I bought it just because the colour was so striking and different."

THE ALBUM I WISH I MADE IS...

NIRVANA

NEVERMIND [DGC, 1991]

"That's tough, there's a lot. But the first album I listened to front to back is Nirvana's *Nevermind*. I've never skipped a song. It just hit me and I was like, 'Oh my god!' I have such a strong connection with that record, the whole thing is just captivating. They changed music completely."

THE ALBUM I WANT PLAYED AT MY FUNERAL IS...

LYNYRD SKYNYRD

PRONOUNCED LEH-NERD-SKIN-NERD [MCA, 1973]

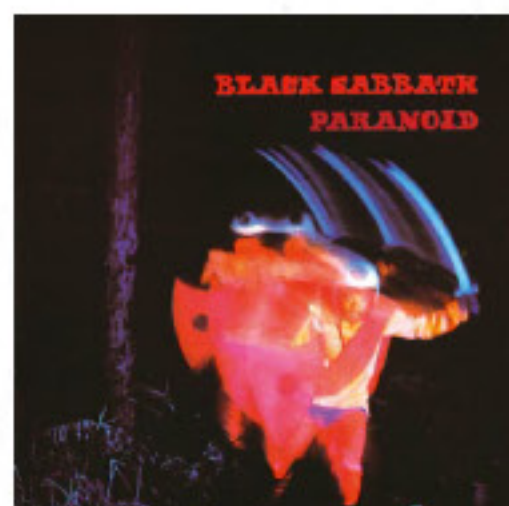
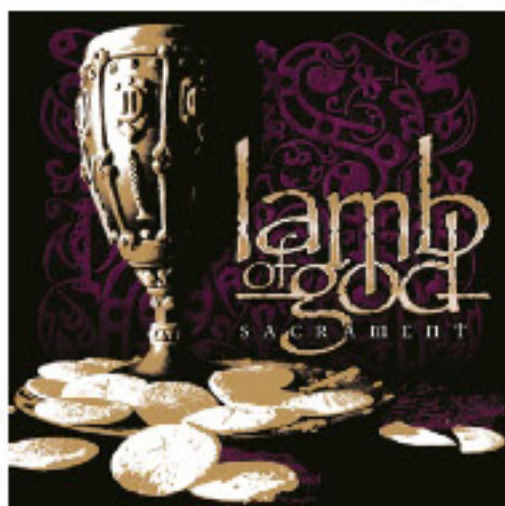
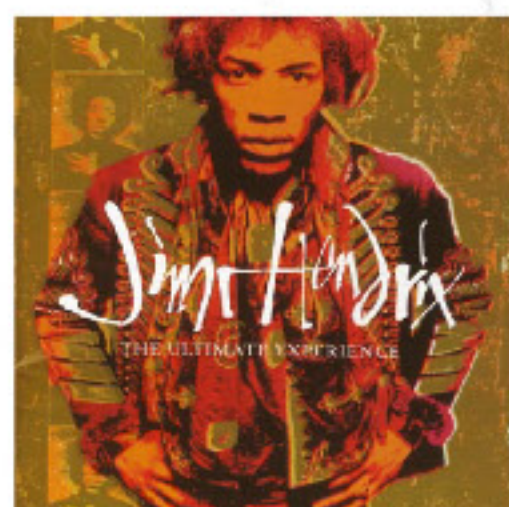
"I've actually got a list of songs. The first one off of the top of my head would be *Tuesday's Gone* by Skynyrd. It's just a beautiful song, man, a beautiful song."

A KID ASKS ME WHAT METAL IS. I HAND HIM A COPY OF...

BLACK SABBATH

PARANOID [VERTIGO, 1970]

"*Paranoid* was my first introduction to metal. I mean, I think of a band like Pantera as more of a 'metal' band. Sabbath really is blues with some dark-ass lyrics and a whole heap of heavy, but I learnt guitar listening to that. It really doesn't get much better."



THE ALBUM I WANT TO BE REMEMBERED FOR IS...

BLACK STONE CHERRY

MAGIC MOUNTAIN [ROADRUNNER, 2014]

"That's a tough question. I mean, the last album has got some of the best songs we've ever written and we'll never get bored of

playing those songs, but for me, the new album, *Magic Mountain*, is the one I hope people remember us for. We went through a living hell to make it and it's the truest and most honest representation of our band."

NO ONE WILL BELIEVE I OWN A COPY OF...

JUSTIN TIMBERLAKE

FUTURESEX/LOVESOUNDS [JIVE, 2006]

"I've always been pretty honest about the music I listen to. I go from Marvin Gaye to Justin Timberlake to Pink. I love pop music. If you can't find any groove in Justin Timberlake then you've got problems, dude! The production on that record is just unreal."

THE ALBUM I BREAK THE SPEED LIMIT TO IS...

LAMB OF GOD

SACRAMENT [EPIC, 2007]

"Lamb Of God's *Sacrament* makes me wanna drive fast. You get out on the road with that on and your foot is going down, man. Something about that record... I've always been a huge Pantera fan and that really has some of those elements in it."

THE ALBUM THAT SHOULD NOT BE IS...

METALLICA

ST. ANGER [ELEKTRA, 2003]

"Oh I hate calling people out, man, but *St. Anger* should have never been made. I love Metallica but when I heard that godawful snare drum, I was like, 'Come on, man!' You know? I mean, *Some Kind Of Monster* could have been a great song if it was actually mixed."

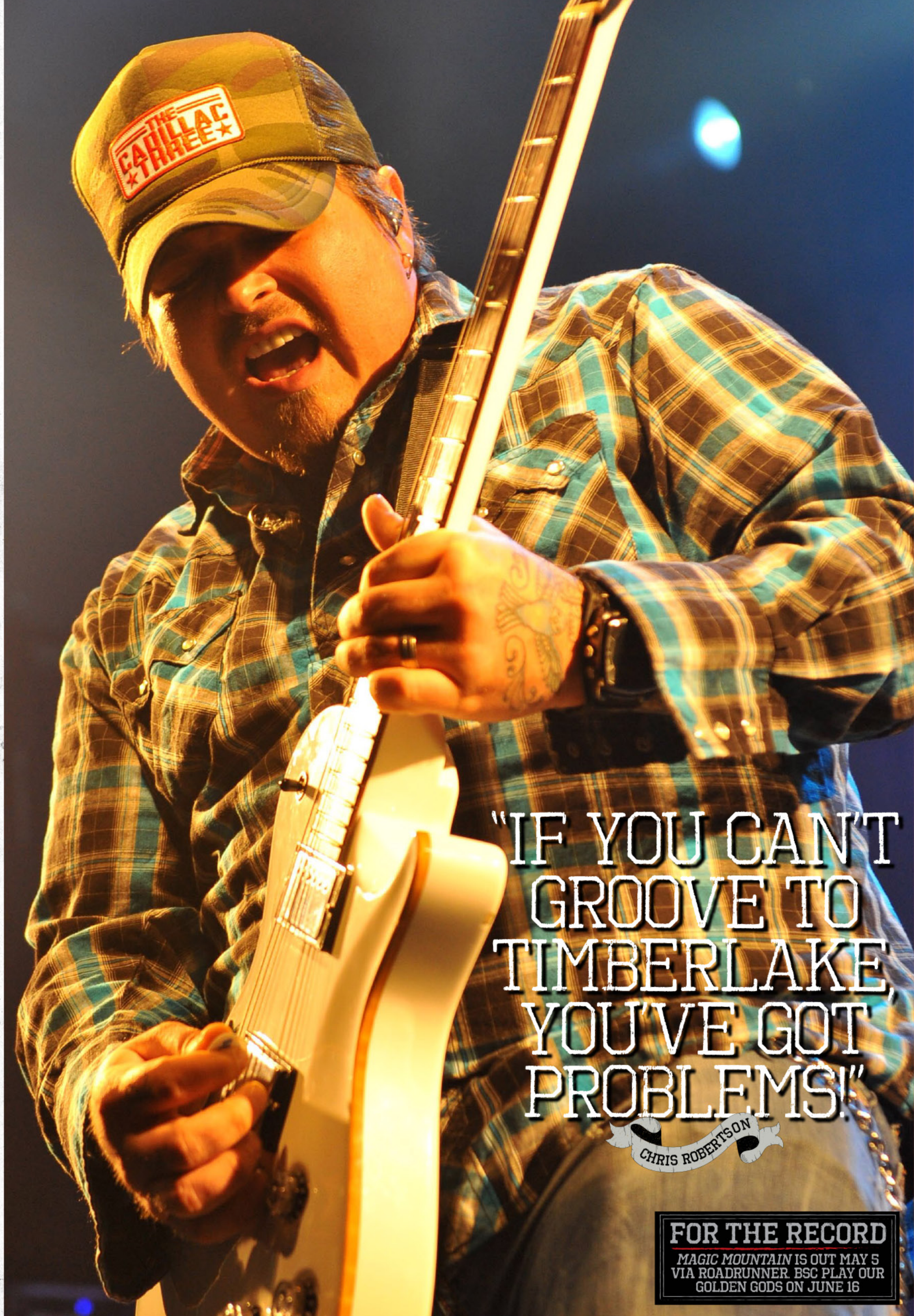
THE FIRST ALBUM I HAD SEX TO WAS...

TOOL

LATERALUS [VOLCANO ENTERTAINMENT, 2001]

"It was the first time ever for me, I was so nervous, but we put on Tool's *Lateralus* and Staind's *Dysfunction* albums back to back. I don't think I've ever lasted that long since! That might not sound that romantic but I'm a rock guy and I don't listen to Barry Manilow. Ha ha ha!"

WORDS: STEPHEN HILL

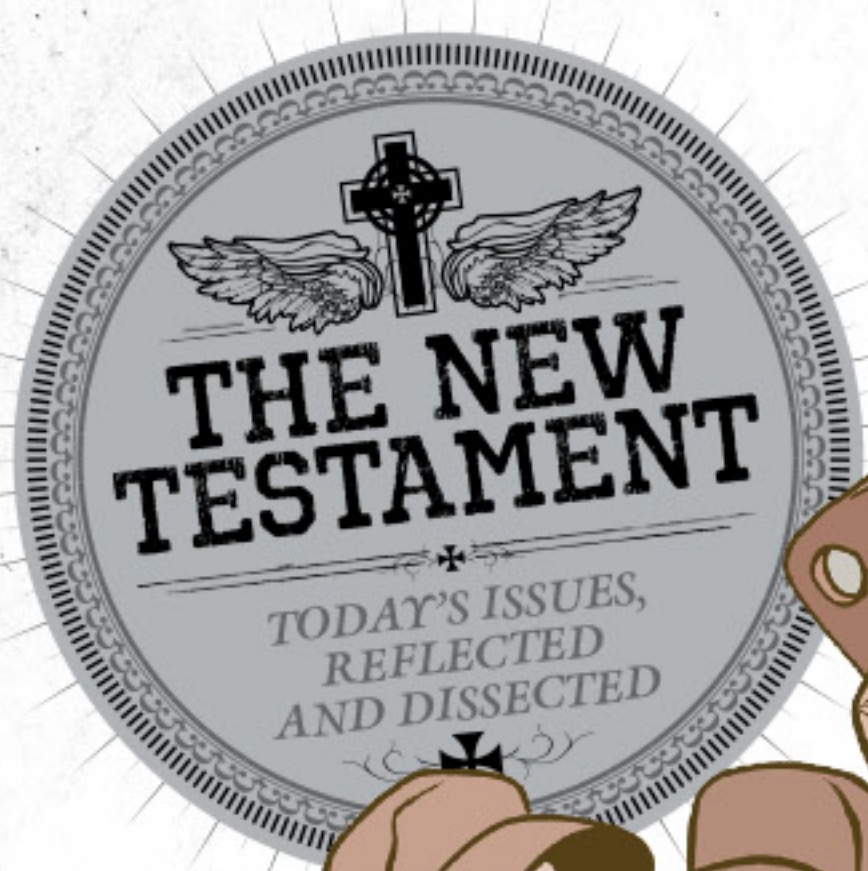


"IF YOU CAN'T
GROOVE TO
TIMBERLAKE,
YOU'VE GOT
PROBLEMS!"

CHRIS ROBERTSON

FOR THE RECORD

MAGIC MOUNTAIN IS OUT MAY 5
VIA ROADRUNNER. BSC PLAY OUR
GOLDEN GODS ON JUNE 16



Changes in terrorism laws have seen governments free to detain whoever they want for however long they wish. Korn's Jonathan Davis would like to point out how...

THE SYSTEM HAS FAILED

When we made the *Spike In My Veins* video we just wanted to make fun of a lot of different people. So we had Miley Cyrus twerking, and doing that disgusting shit that that little girl shouldn't be doing, and we had all the politicians dancing to the music and shit like that. Then the video all of a sudden became a more political thing, turning into something more informed.

It's not just Miley of course, all artists' lives are crazy – I haven't met one artist who's *not* crazy. But I think the US government uses stories about celebrities as a distraction while they pass these horrible laws that allow them to imprison who they want and keep them indefinitely without charging them. You can be imprisoned, not taken before a court, and just left there to rot. Don't need to get a warrant, don't need to go before a judge, all the things our country was built on. And Obama ignores them. I saw an interview with him recently and he said, "I've got a phone and a pen – that's all I need, I can do anything I want." Originally he was on a platform of 'George Bush put in place all this

spying shit and I'm going to take it away.' And all this motherfucker has done is made it worse.

I can't blame it all on Obama though, because he was handed a giant shit sandwich, he inherited the problem. But I don't like the way he's lied to everybody. He was on the news the other day saying, "Because of the outcry over spying I'm going to try and get these agencies shut down." That's so much bullshit. It's not paranoia,

"I SEE HOW PEOPLE LOOK AT ME BECAUSE I'M AMERICAN... THE WORLD HATES AMERICA NOW"

everyone has a smart phone, there are cameras everywhere and you can't tell me there isn't a backdoor with all these companies, that they can't come in and watch you if they want to. They were tapping the German prime minister's phone, tapping the UK, tapping everybody. I go all over the world and I see how people look at me because I'm American. The world hates America now. It's sad that the people in the government are so secretive and crooked that it seems nothing's going to change without some sort of old-school revolution.

Personally I think it all hit me when my kids began getting older. I began to really worry about their future, because frankly I think our world is going to be fucked and they're going to have to go through a lot of heartache because of all the bullshit that's going on. I think it's going to be hard for them, so I just wanted to talk about that shit and put it out there. It's about speaking out and saying what's on mind, that's why I'm doing it.

I know a lot of people think I'm stark raving crazy right now, of course some people are going to say that. But the whole thing behind doing this video was to get people to think, and I guess that's working because I've been talking to all sorts of people recently. And I'm not a political guy at all, I just want my kids to be able to talk on the phone or order something online and not be spied on. I'm not trying to come off like I know everything but I do know when something's wrong, and the fact that the government has taken

advantage of things to spy on people is wrong.

You can see, for example, how the government uses terrorism to take people's rights take away. They use that so people say, "OK, you can tap our phones," or whatever, because they're scared a bomb is going to go off somewhere. But it's bullshit, it's scare tactics. Sadly, people are getting used to losing their privacy. Older people like me are going to be pissed, but the young kids don't know any different, so they'll grow up being totally accepting. Meanwhile, some people are just trying to feed their kids and do the basic things that we take for granted. A lot of people are hurting. But hell, it's got to the point where it's got *me* fired up and I'm the most un-political motherfucker you'll ever meet. When average Joes like me are getting pissed, obviously something's going to happen. It's just a question of when.

KORN HEADLINE Brixton Academy on May 2. The Paradigm Shift is out now via Caroline



WORDS: JONATHAN DAVIS
IMAGE: MARK RUDOLPH



THE HUMAN HIVE

OUT 12.05.14 ON CD & MP3

THE RELENTLESS DEBUT...BRUTAL THUNDER FROM DOWN UNDER!
FOR FANS OF SUICIDE SILENCE, THY ART IS MURDER & ORIGIN



NO HOPE NO MORALITY

OUT 28.04.14 ON CD & MP3

THE KINGS OF UK DEATHCORE RETURN IN PUNISHING STYLE!
FOR FANS OF EMMURE, WHITECHAPEL AND ALL SHALL PERISH



BRUTALITY WILL PREVAIL
SUSPENSION OF CONSCIOUSNESS

OUT 07.04.14 ON GATEFOLD, CD, AND MP3



ALSO AVAILABLE
'SCATTER THE ASHES'
LTD GOLD LP+CD PACK

SIEGE OF AMIDA.NET



AN AUDIENCE WITH METAL'S VISIONARIES

MASTERCCLASS

JORDAN RUDESS / DREAM THEATER

DIEGO TEJEIDA / HAKEN

Keyboards are often underappreciated in the world of metal. Haken's Diego Tejeida grabs Dream Theater wizard Jordan Rudess for a song in the key of life...

DIEGO TEJEIDA: "When I was a kid I wanted to play guitar because it was cool. Keyboards weren't cool. But it changed over time when I realised what I could achieve."
JORDAN RUDESS: "Exactly. We know, as keyboard players, that we can make almost any sound. The world is open, we can make a metal sound, a classical sound, an electronic sound or this or that. You have that power. Rock and metal is focused around the guitar, to the point where the general public aren't even really aware of the role we play, which is why we do have to sit back a bit and that's where the lack of ego has to come into it. Although if I do want to get into that role of manly rocker I just grab my keytar and go out front."

DIEGO: "A lot of people don't consider it sexy though, do they?"
JORDAN: "The keyboardist in rock'n'roll doesn't really get the attention of the female population, no. But then, we're in quite a different situation in Dream Theater in that most of the people coming to our shows are guys anyway, so I guess I wouldn't know!"

DIEGO: "We know you love a keytar! There are people who think they're just for showing off..."
JORDAN: "Well, I had my own keytar made so it looks like a deadly weapon – I made it with a load of rocking sounds so that it has a lot of feedback potential. It's not a wimpy sound like what most people imagine when they think of the instrument. Mine certainly isn't the Sunset Strip kind of keytar that has given it a bad name in rock and metal!"

DIEGO: "Guitarists get to show off, so why shouldn't we?"
JORDAN: "Oh sure! When I come to the front of the stage to play a lead, especially with my Zen-ripper, then that's definitely at the forefront of my mind. To have that Hendrix, rocking, spin-your-head-around vibe. Those leads are made for us to do that, to be sexy and cool. And I really like getting into that role when the time comes for me to do it."

DIEGO: "So we keyboard players in metal bands face the challenge of having to compete with all that other instrumentation. How do you combat that when you're writing your parts?"
JORDAN: "It's definitely a tremendous challenge – we have to let go of our egos a bit because there are different roles for us to fulfil. Some of those roles don't put the keyboard, or what people perceive to be the keyboard, at the forefront. It might just be a supportive colour. One of the things I've developed as the keyboard player in Dream Theater is to come up with really heavy tones that some people might not know is the keyboard. It might change the tone of the song or complement the guitar but there is no way anyone would know that those sounds are created by the keyboard. But it all becomes one."

DIEGO: "I think people's perception of the keyboard is changing in metal, but we still face challenges to be accepted. Wouldn't it have been easier to choose the guitar?"
JORDAN: "Well, I was trained as a classical pianist. One of the things that really changed it was hearing ELP's *Tarkus*. A friend of mine brought that over and I thought 'Oh my god!' I'd never heard those kinds of sounds coming from a keyboard. I'd heard the chord structures but I had never heard those noises. That made me think 'Wow! I want to make those noises!' It made me want to open up that sonic world, where you weren't just playing a note, you were bending it and warping it with the synthesis."

DIEGO: "How has your motivation and inspiration from music changed over the years?"
JORDAN: "As musicians, true musicians, we get into this because we're passionate and it wasn't about career or money. For me, music has always been the most important form of self-expression. We had a piano in my family home and, for me, if I was feeling a certain emotion the best way for me to show it was to sit down at the piano and express it and get it out, and I think music still plays that role in my life today. It's a career and we have to work out logistics out of necessity, yes, but that motivation has never really changed over the years."

DIEGO: "How do you manage to find your own unique voice with an instrument like a keyboard? Your sound and tone is always so amazing and recognisable."
JORDAN: "I always say to young musicians to listen to and take in lots of different styles. Listen to some jazz, some prog rock and then I think you'll be more likely to come up with something that is more easily defined as your own. Because you've been exposed to a whole range of genres and you gravitate towards what suits you as an individual."
DIEGO: "And what was that for you?"
JORDAN: "I came through a classical piano background and then began listening to a lot of electronic music. It's at that point that I discovered prog rock and then I started to put those pieces together to find my own voice."

DIEGO: "What do you think are the main elements needed to be a musician?"
JORDAN: "Going back to what we were saying before, to be open. It's almost like you need to have these antennas to the outside world. To be able to receive. I guess it's all out there, floating around, whether it's in art or music or whatever creative thing you do, but you have to be open enough to accept it. To be creative you really need to be in a receiving position."

DIEGO: "So, in a parallel universe, if you weren't a musician, what would you be?"
JORDAN: "I was always going to be a creative person. I'm always painting or playing with graphic design, so I imagine that would certainly have come into it. In fact, the Pledge music campaign that I did for an album of orchestral compositions that came out on March 1, one of the rewards was an original piece of Jordan Rudess art. So I don't think it would be too much of a stretch for me to stay involved in something creative in some way."

DREAM THEATER'S SELF-TITLED ALBUM IS OUT NOW VIA ROADRUNNER. HAKEN'S *THE MOUNTAIN* IS OUT NOW VIA INSIDE OUT

WORDS: STEPHEN HILL
 PICS: KEVIN NIXON



"KEYBOARDISTS
DON'T REALLY GET
FEMALE ATTENTION"

JORDAN RUESS

MASTODON

WITH *ONCE MORE 'ROUND THE SUN*, MASTODON HAVE COME BACK FROM THE BRINK. WE HEADED TO ATLANTA FOR AN EYE-OPENING COUPLE OF DAYS WITH THE METAL TITANS.

SUNS OF ANARCHY

WORDS: PAUL BRANNIGAN.
PICS: TRAVIS SHINN

On a warm spring evening, as the sun melts behind the skyscrapers of its downtown business district, the suburbs of Atlanta are suffused in a soft, honeyed glow. In this golden hour, as one drives past beautiful colonial houses tucked discreetly behind shields of magnolias, cherry blossoms and Southern pines in the shadows of the imposing granite monolith Stone Mountain, it's easy to understand why Georgia's state capital is ranked among America's fastest-growing cities. Twenty years ago, with cocaine ravaging its poorest area and drugs-related gang violence spiralling out of control, Atlanta was labelled the most dangerous city in the US, but in 2014 it's feted nationally for its unique mix of high-tech business acumen, cutting-edge arts and old-fashioned Southern charm and hospitality. Once known as 'Thrasherville', in tribute to local entrepreneur and politician John Thrasher who spearheaded its expansion in the 19th century, the newly confident city now rejoices in the nickname 'Hotlanta', in recognition of its burgeoning reputation among hip, young professionals keen to put down roots in the area.

Today is a day of celebration for one local family. It's Mastodon guitarist Bill Kelliher's 43rd birthday, and while his sons Harrison and Conan practise

skateboard tricks on the asphalt road outside the bijou bungalow the family are renting while building work is completed upon their new dream home elsewhere in the city, his wife Julianne is preparing a hearty Sunday dinner of barbecued steak, mashed potatoes, vegetables and home-baked bread for a small gathering of family friends. As the man of the hour cradles a neighbour's baby daughter, conversation loops easily around holiday plans, absent friends and the traditional joys and stresses of family life. It's only when Julianne casually recalls that her husband's 40th birthday was spent in

a rehab facility, that one is reminded that this life isn't always filtered through such a hazy, soft-focus.

Bill Kelliher's father was an alcoholic. A working-class Irish immigrant who settled in the tough industrial town of Rochester, New York in the 1950s, he was a straightlaced, unemotional man – "a strange man, in many ways" his son admits – who slowly drank himself to death while his family looked on helplessly. For a time, it

appeared as if his son was doomed to tread the same path.

In November 2008, while Mastodon toured

Europe with Slayer, the guitarist was hospitalised for two weeks in London with acute pancreatitis brought on by heavy alcohol abuse: his doctors said he was lucky to be alive. This wake-up call only temporarily curtailed his drinking: 18 months later, the band were forced to cancel a European summer festival run when his condition flared up again. His bandmates were understanding – fellow guitarist and vocalist Brent Hinds had his own on-going battle with drug and alcoholic addiction; drummer Brann Dailor, Bill's oldest friend from Rochester, was raised in a family torn apart by substance abuse – but Bill was ashamed of his own behaviour. In the spring of 2011, as Brent, Brann and vocalist/bassist Troy Sanders began the process of piecing together material for Mastodon's fifth album *The Hunter*, the guitarist checked himself into a rehab facility to address his addictions. When he returned to

"LIVING THIS LIFESTYLE, SOMETIMES THE SHIP GOES OUT OF CONTROL"

BILL KNOWS THE CHAOS ALL TOO WELL





"MUSIC KEEPS OUR DEMONS AWAY, THIS ALBUM IS ROOTED IN DARK DAYS"

BRANN ON CHANNELLING THOSE EMOTIONS



Mastodon (clockwise from top left): Brann Dailor, Brent Hinds, Troy Sanders, Bill Kelliher



Atlanta six weeks later, he was dismayed to discover that the band he'd founded had already booked studio time in Los Angeles to record an album largely written in his absence.

"The world doesn't stop turning when you step off," Bill says quietly, twisting his wedding ring as he speaks. "Deep in my addiction I was thinking, 'I can't go away to rehab, what's the band going to do? What's my family going to do?' You think the world will collapse and everyone will be like 'Aww, we need Bill, he's our man.' But that's not the way life works. Ultimately everything fell into place and it worked it out great, but it wasn't always easy to see that at the time. Living this lifestyle that we've chosen, sometimes the ship goes out of control."

This notion runs through the core of Mastodon's much-anticipated sixth album. Recorded with Nick Raskulinecz (Deftones, Alice In Chains) at Rock Falcon Studios in Tennessee, *Once More 'Round The Sun* isn't, strictly speaking, a concept album in the vein of Mastodon's 2004 Moby Dick-themed *Leviathan* or 2009's sprawling masterpiece *Crack The Sky*, but its 11 tracks are unified in that they catalogue, chronicle and celebrate one year in the band's life, addressing questions of love and loss, redemption and regret, fate and faith, death and rebirth. It's a weighty album in tone and theme, an album so personal to the



members of this tightly bonded unit that no one in the band is prepared to fully unlock its meaning, even to one another. Over the course of the next few days we visit the studio where the album was pieced together, as well their favourite hangouts (including The Botanical Gardens, where, as you can see, things got a tad bright and colourful) and, of course, their homes. Asked if the previous 12 months have been a tumultuous time for his band, Bill emits a mirthless, choked laugh.

"Tumultuous is an appropriate word," he says, exhaling heavily.

Metal Hammer receives a world-exclusive premiere of *Once More 'Round The Sun* at Brann's house. While Bill and his kids play with Brann's dalmatian, Thriller, upstairs, the drummer invites us into his basement music room, slips an unmastered CDR of the album into his stereo and turns the volume control hard right before discreetly exiting. The details of the room – the framed Mastodon artwork around the door, the Stormtrooper helmet and Darth Vader mask on the shelves, the portrait of King Diamond behind us – are soon forgotten as music fills the air.

On first listen, *Once More 'Round The Sun* is, quite simply, another Mastodon masterpiece. With each successive revolution, its impact grows stronger, its power redoubled. Initially, it's the riffs that pull you in; huge, hooky riffs that

envelope you, muscular and masterful, pummelling and intense. But soon enough the melodies bleed through, and lyrics draw you closer.

'Open your eyes. Take a deep breath and return to life. Wake up and fight. Fight for the love and the burning light.'

As you concentrate, themes begin to emerge. New beginnings, new hopes, new paths unfolding. *'This time, this time things will work out just fine'* (*The Motherload*). *'Heaven knows life can turn on a dime so let's enjoy our time'* (*Once More 'Round The Sun*). *'The moment you walked in the room my friend, the demons, they all went away.'* (*Asleep In The Deep*). It's absorbing, inspiring, moving. And it already sounds suspiciously like the finest album any of us will hear this year.

"I can't really go into details about some of this stuff, I really wish I could," says Brann when asked for his take on what we've just heard. "There's lots of personal stuff, a lot of stuff connected

"I'M A CHILD OF FOOD STAMPS - I DIDN'T HAVE A POT TO PISS IN"

BRANN'S UPBRINGING MADE HIM THE MAN HE IS





Bill Kelliher: nature boy



"This is our concrete tube! Bugger off!"



"How much for a coffee?"

Mastodon enjoy a spot of Gulliver in Lilliput role-playing

"THE WORLD DOESN'T STOP TURNING WHEN YOU STEP OFF"

BILL ON COPING WITH LIFE AFTER REHAB

to the deepest relationships we have in our lives. It's hard to divulge details because there are other people involved. Music keeps our demons away, but this album is rooted in dark days for sure."

It was January 1, 2000 when Brann and Bill, having quit their previous band, Today Is The Day, relocated from Rochester to Atlanta, seeking a fresh start in their lives as the new millennium dawned. Bill knew the city well – he'd moved South before in 1997 when his high school sweetheart Julianne secured a spot at the city's prestigious Emory University – but for Brann the city streets represented fresh horizons.

Within months, he had a new job, a new girlfriend (now his wife, Suzanne), a new band and a newfound confidence that his life was finally going somewhere.

"Some people are content with where they are, but I wasn't," he recalls, a comment that speaks to his band's constant desire to evolve and grow. "Bill and I are from Rochester, which is a blue-collar town, 100%; the idea of rolling your sleeves up is ingrained in you: you aren't going to get anything if you don't work for it. I wanted to do something with my life rather than just watching it."

A cool, self-possessed and quietly confident character, Brann is Mastodon's unofficial leader, their grounding



Mastodon: not scared of Kermit-ment



IN ASSOCIATION WITH
WORLD OF TANKS
XBOX 360 EDITION

HOSTED BY

STEEL PANTHER

THE WAY WE SEE IT,
IF YOU'RE GONNA THROW A
PARTY, WHY NOT DO IT IN STYLE?

16TH JUNE 2014

VOTE NOW TO WIN TICKETS!

GOLDENGODS.METALHAMMER.CO.UK



"What are you doing here? We were expecting David Attenborough"



Excellent disguise, Troy. We'd never guess it's you



"Want a ride? Well, tough shit, sunshine!"

element. The product of a dysfunctional marriage – his parents divorced when he was just three – he was surrounded by music from childhood, as his mother sang in a covers band called Caper with her drummer (and part-time drug dealer) boyfriend. His childhood home was a party house where musicians would gather to get loose and jam, but drug abuse often soured the good times and his stepfather was prone to violent tantrums. On the day he was kicked out of the Dailor household, he had loaded a shotgun with the intention of taking down his surrogate family.

Brann first met his future bandmates Brent and Troy through Bill at a High



Mastodon enjoy their time in the sun. Long may it continue

On Fire show in the basement of an Atlanta squat, the Parasite House, in March 2000. Within days, they'd booked their first rehearsal. Brent showed up drunk from an afternoon tequila session and insisted upon playing just one note for the duration of the session. But each man was instantly aware that their new union had power and possibility.

"At one point I thought I might leave Atlanta," Brann recalls. "I had this girlfriend in Denmark and she said she didn't want to live in Atlanta but she'd move to New York to live with me there. Then we recorded our first demo and when I listened to it I thought, 'I can't leave this: there is something here, this is what I'm supposed to do.' I knew that it didn't sound like anything else and that people who are into this kind of music would recognise that it's different from anything else out there. We knew it was going to happen. We knew we'd have to work our asses off, but we knew it was going to happen. And I hope we give other kids the idea that this is possible, that you can come from nothing and make this work. Because I did. I'm a child of

food stamps, I didn't have a pot to piss in. We started out playing in people's basements and now we do this for a living. That's pretty good, right?"

"Now I think this band wants to be legendary. I want big things for us. We have the songs and the imagination to bring something special. There is no ceiling to our ambition."

Reclining in an armchair in his rented apartment near Atlanta's buzzy, bohemian Little Five Points district, surrounded by *Creature from*

The Black Lagoon figurines and wall-mounted animal heads killed and stuffed by his late brother Brad, in whose memory *The Hunter* is titled, Brent shares his bandmate's sense of Mastodon's destiny.

"I'd be most comfortable with a level of extreme success," he muses. "I desire a property, and I desire animals, and you have to have money for that. I desire a gate around that piece of property and a castle on it, and a moat around it, so in order to get all that I need maximum success. It's been a wild ride, and I've had a wild time, but I'm 40 years old now and I don't have much to speak of to retire on, so I want

more. Much, much more." If Brann Dailor is Mastodon's brain, and Bill Kelliher's the collective's conscience, then Brent Hinds represents the restless soul of the beast. By

CONTINUED ON P.46

"THIS BAND WANTS TO BE LEGENDARY. THERE IS NO CEILING TO OUR AMBITION"

BRANN WANTS TO BREAK BOUNDARIES

Black Stone Cherry

Magic Mountain

The Incredible New Album

IN STORES 5 MAY

FEATURING THE SINGLES 'ME AND MARY JANE' & 'RUNAWAY'

CD • DIGITAL • PRE-ORDER NOW AT [AMAZON.CO.UK](http://amazon.co.uk)

BLACK STONE CHERRY LIVE

SUN 26 OCT - GLASGOW SSE HYDRO

MON 27 OCT - SHEFFIELD MOTORPOINT ARENA

TUE 28 OCT - CARDIFF MOTORPOINT ARENA

THU 30 OCT - BIRMINGHAM LG ARENA

FRI 31 OCT - MANCHESTER PHONES4U ARENA

SAT 1 NOV - LONDON WEMBLEY ARENA

TICKETS ON SALE NOW

amazon.co.uk

blackstonecherry.com

roadrunnerrecords.co.uk

ROADRUNNER
RECORDS

BEASTMILK
CLIMAX



BEASTMILK: Climax

"A beautifully constructed, artful and imaginative debut" Classic Rock 9/10

"Death never sounded so good, so energising or so damn sexy." Rock-A-Rolla

KKKK - Kerrang

"Don't forget Climax when you build your Best of 2013 lists" Terrorizer 9/10

NME 8/10 | Big Cheese 8/10

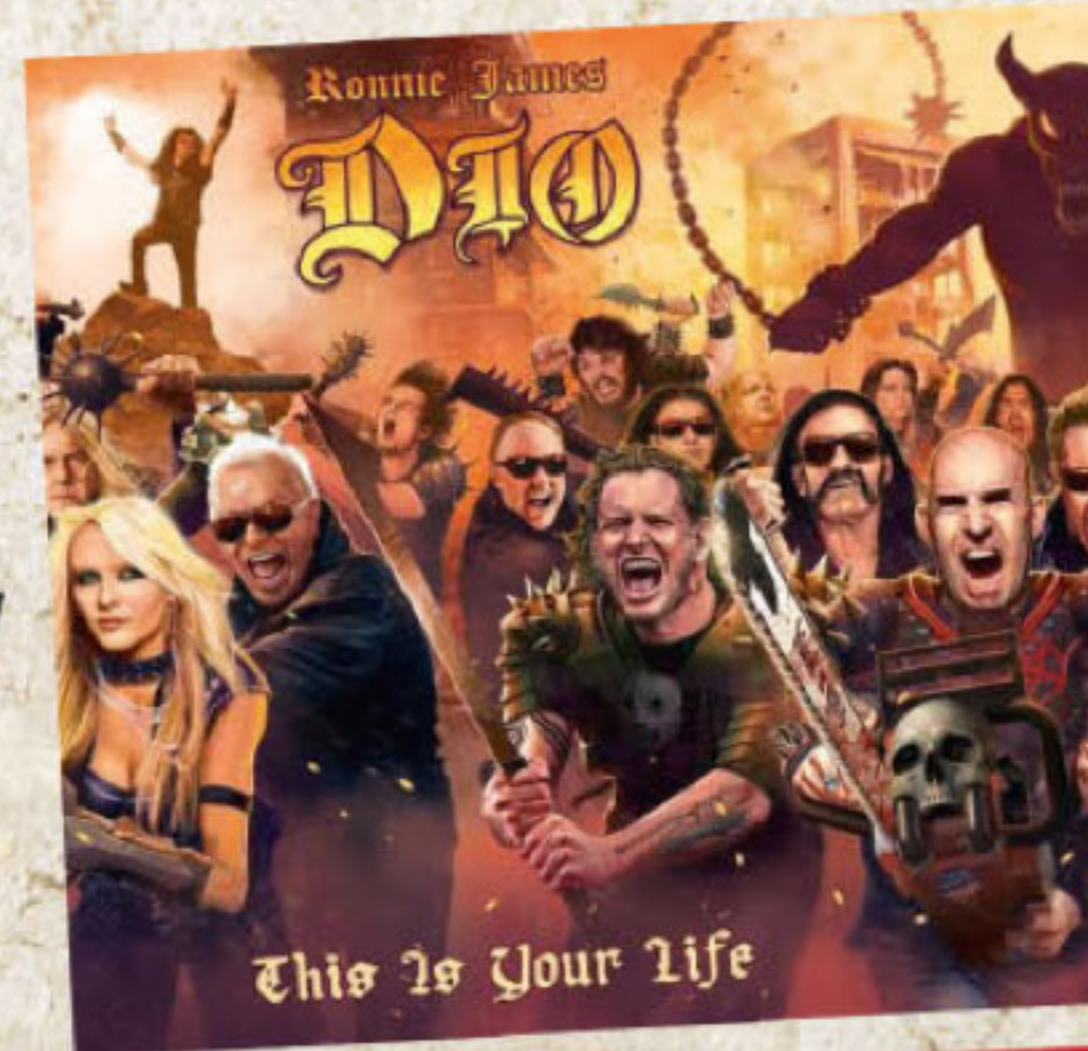
BEASTMILK
LIVE!

March 25 Manchester - Star and Garter
March 26 Nottingham - Bodega
April 10 Roadburn Festival, Tilburg
May 2 Paris - Glazart
May 3 Live At Leeds Festival, Brudenell
May 4 Temples Festival, Bristol

May 5 London - Underworld
May 6 Cologne - Underground
May 7 Berlin - Lido
May 8 Prague - 007
May 9 Leipzig - Conne Island
May 10 Munich - Backstage

The Ronnie
James Dio
Competition
at EMP

EMP 
LIVE LOUD!



YOUR CHANCE TO WIN:

The Ronnie James Dio Tribute
album and a whole bunch of
awesome Dio merch at EMP!

www.emp-online.co.uk/competitions/
ROCK! MERCHANDISE / MUSIC / ALTERNATIVE FASHION / BOOTS & SHOES / BAND SHIRTS / ACCESSORIES



Killer Be Killed (left to right):
Dave Elitch, Max Cavalera,
Troy Sanders, Greg Puciato

KILLER WAIL

As if the new Mastodon record's not enough, Troy's also been busy working on the debut effort from new supergroup Killer Be Killed.

It's crazy to think it was back in February 2011 when we revealed the news that The Dillinger Escape Plan screamer Greg Puciato and Soulfly/ex-Sepultura legend Max Cavalera were joining forces for a new Nailbomb-inspired project.

Not long after, word came of The Mars Volta's Dave Elitch and Mastodon's Troy Sanders stepping into the fold too. It might read like an odd bunch of musicians to be collaborating, but it only takes one listen to understand why this self-titled Killer Be Killed record had to see the light of day.

"I've known Troy for 12 years," says Greg. "We met because we were both on Relapse Records and were touring together back in 2002, playing taverns to about 100 people. We've been friends that whole time. When Killer Be Killed started it was Max and I and we had a very preconceived notion of what the results would be. Troy obliterated that notion. We thought it'd be a Nailbomb thing, screamy crossover thrash/hardcore, but when Troy heard the parts without vocals, things changed. His playing style and the trajectory he's had in Mastodon – where he's gone from playing really barbaric, complicated prog-sludge, into a sort of metal QOTSA – meant he brought all those years of song-writing progression with him."

"I loved Troy from the beginning," raves Max. "It was so fun working with him – he's a great guy and a great musician. The first time Troy sang something it blew me away. I had just done 'the Max voice' and he came in and it collided so well with my voice, it was like magic. I ended up singing things he wrote and

he ended up singing things I wrote, there was a really cool collaboration with no rock star egos."

"Troy's voice is this bizarre mix of a yell and a sing," continues Greg, with a grin. "Almost like Buzz of Melvins, where it sounds like a creature is singing! My natural inclination is to shout all over the music but he opened the door for melody and freed me up. He created all the dynamic range you hear on the record, he opened those doors."

The final product feels like a mishmash of many things that make all their main bands great, delivered in blow-by-blow fashion rather than one prolonged collective assault. Being fans of each other's music before the project began, it must've been fascinating to watch elements of their main

bands creep into mix. What was the chemistry like in the studio and is Troy as quiet as he seems?

"Troy is definitely quiet," says Greg. "Max and I gravitate towards a flood of ideas, and I'm very OCD and neurotic. Troy, however, is the guy who sits back, observing, then inputs something critical at just the right stage and nudges the ship in a different direction. Those moments are understated and people don't see them, but they're critical and the end result is a combination of all those energies. Troy is kind of an introverted guy. He has just as many ideas as

myself and Max but he just lets them marinate before showing anybody." ✝

**KILLER BE KILLED IS OUT MAY 12
VIA NUCLEAR BLAST**

**"TROY'S
VOICE IS A
CRAZY MIX OF
YELLING AND
SINGING, LIKE
A CREATURE!"**

GREG PUCIATO

SYMPTOMS OF THE MASTOVERSE

THE LIST OF BANDS THE MASTODON MEN HAVE PLAYED IN IS IMPRESSIVE.

TODAY IS THE DAY

FEATURING: Brann, Bill

Ungodly heavy post-noise metallers whose music takes the form of frontman Steve Austin's gloriously twisted psyche. 1999's *In The Eyes Of God* is as terrifying as music gets.

LETHARGY

FEATURING: Brann, Bill

Technical death metal with Kevin Burke of Brutal Truth and Nuclear Assault. Check out 1996's *It's Hard To Write With A Little Hand*.

SOCIAL INFESTATION

FEATURING: Troy

Grindcore act that released two albums and an EP between 1996-2000 before going on hiatus.

FOUR HOUR FOGGER

FEATURING: Troy, Brent

Experimental noise band. Their only album, 1999's *Dollars For Red Books*, is a berserk mix of noise, sludge and grindcore.

GIRAFFE TONGUE ORCHESTRA

FEATURING: Brent

Hinds, Dillinger's Ben Weinman, former Jane's Addiction bassist Eric Avery and Mars Volta/QOTSA drummer John Theodore. Ohfuckyes.

FIEND WITHOUT A FACE

FEATURING: Brent

"Rockabilly-porno-metal with a little surf guitar" mysterious masked rockers. OK...

GAYLORD

FEATURING: Brann

Dailor played on these art rock oddballs' 1998 album *Sparkling Cool*. A head-scratching mix of 'P-Funk meets Slayer'...apparently.

WEST END MOTEL

FEATURING: Brent

Eight-piece country punk rockers, influenced by everyone from Thin Lizzy and The Misfits to Frank Zappa and Captain Beefheart.

THE COUNTY HELL

FEATURING: Brent

Female-fronted, country Americana, with one album: *The Last Of The Blue Eyed Devils*.

THE BLOOD VESSELS

FEATURING: Brent

This Thin Lizzy-influenced duo never released any albums, but their song *I Was Gonna Do It* was turned into Mastodon's *Pendulous Skin*.

BUTTERSLAX

FEATURING: Bill

A mix of grunge, stoner and noise rock, they released one demo, 1995's *Corn Burglar*.

PRIMATE

FEATURING: Bill

After offering the band, that featured Brutal Truth's Kevin Sharp on vocal duties, his basement studio to cut a demo, Bill ended up playing a few shows with the band between Mastodon duties.



Brent Hinds:
ciggy stardust



Bill bashes out another
mammoth riff

CONTINUED FROM P.43

reputation, he's a maverick spirit, the band's loose cannon, an untameable, self-destructive force of nature. He's also, quite possibly the heavy metal world's strongest contender to be labelled a musical genius. By turns imposing, sweet, thoughtful and generous, he's fully aware of his own reputation – "I'm a redhead, man," he cackles at one point, "we're fucking crazy!" – but he's no fool, being sharper and much more self-aware than one might imagine.

By his own admission, Brent has made mistakes in life, made a lot of bad decisions. In his 20s, when he left his hometown of Birmingham, Alabama to join Troy Sanders' band Four Hour Fogger after seeing the Atlanta group play his local dive bar The Nick, Brent was "a fucked-up kid", a habitual heroin user and

"I DESIRE A GATED CASTLE WITH A MOAT AROUND IT"

AND WHY THE HELL NOT, BRENT?

borderline alcoholic. The decision to uproot his life to move to Atlanta, he says, was an easy one, because he had no life – just a blur of chemically induced misadventures. But having turned 40 in January, while the band were making *Once More 'Round The Sun* in Tennessee, he's made a conscious decision to clean up some of the excesses of his day-to-day life.

"Marijuana helps me immensely," he laughs, puffing upon a vape pen filled with resin. "But when I mixed marijuana and booze I was like a walking soup sandwich, I was fucked up as a football bat. I should have pumped the brakes a long time ago, but, y'know, young, dumb and full of cum, whatever. I can only

learn lessons one way: the hard way. I have to live it to learn it. But I'm enjoying some clarity now, I'm enjoying how I'm feeling these days,

mentally and spiritually and health-wise. I was pretty screwed up for several years, but it's good to smell the roses, so to speak."

2013, he tells us, was a rough year. "Thirteen is an unlucky number," he smiles. "I finally figured that out!"

What was so bad about last year then? "Oh, you know, shit happens. And you gotta deal with it."

What kind of stuff? Band stuff, family stuff, relationship stuff?

"All of the above. When it rains on me, it pours."

Was there a lowest point for you, a rock bottom moment?

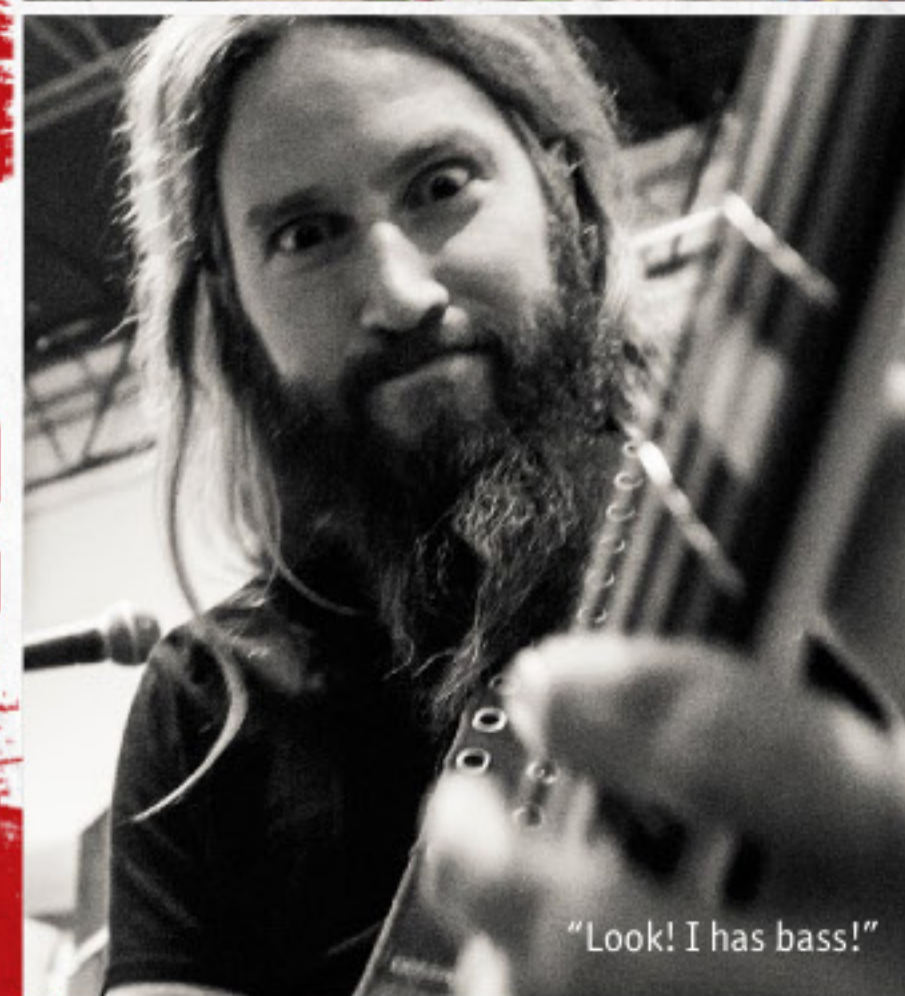


Brann exerts his
grip on the ladies

SAINTS AND SKINNERS

BRANN TALKS ABOUT THE ART REVEALED ON OUR EXCLUSIVE TRIPLE-GATEFOLD COVER!

"Skinner did the artwork, an amazing artist from Oakland. It's four big panels like a life-to-death cycle with seasons... It's organic, there are a lot of plants like the orchids at the Gardens and they fade into a crazy skull. His art is out there. He listens to the music, gets in the zone and paints. You don't want to give someone like that too much direction; it might not end up being the purest thing, he might not express himself in a natural way. We wanted to let him do his thing. There are so many colours, I've always loved having a lot to look at. I prefer busy pieces like Miles Davis's *Bitches Brew* or Iron Maiden's *Somewhere In Time* which have loads of depth that you can stare into for hours." www.theartofskinner.com



"Look! I has bass!"

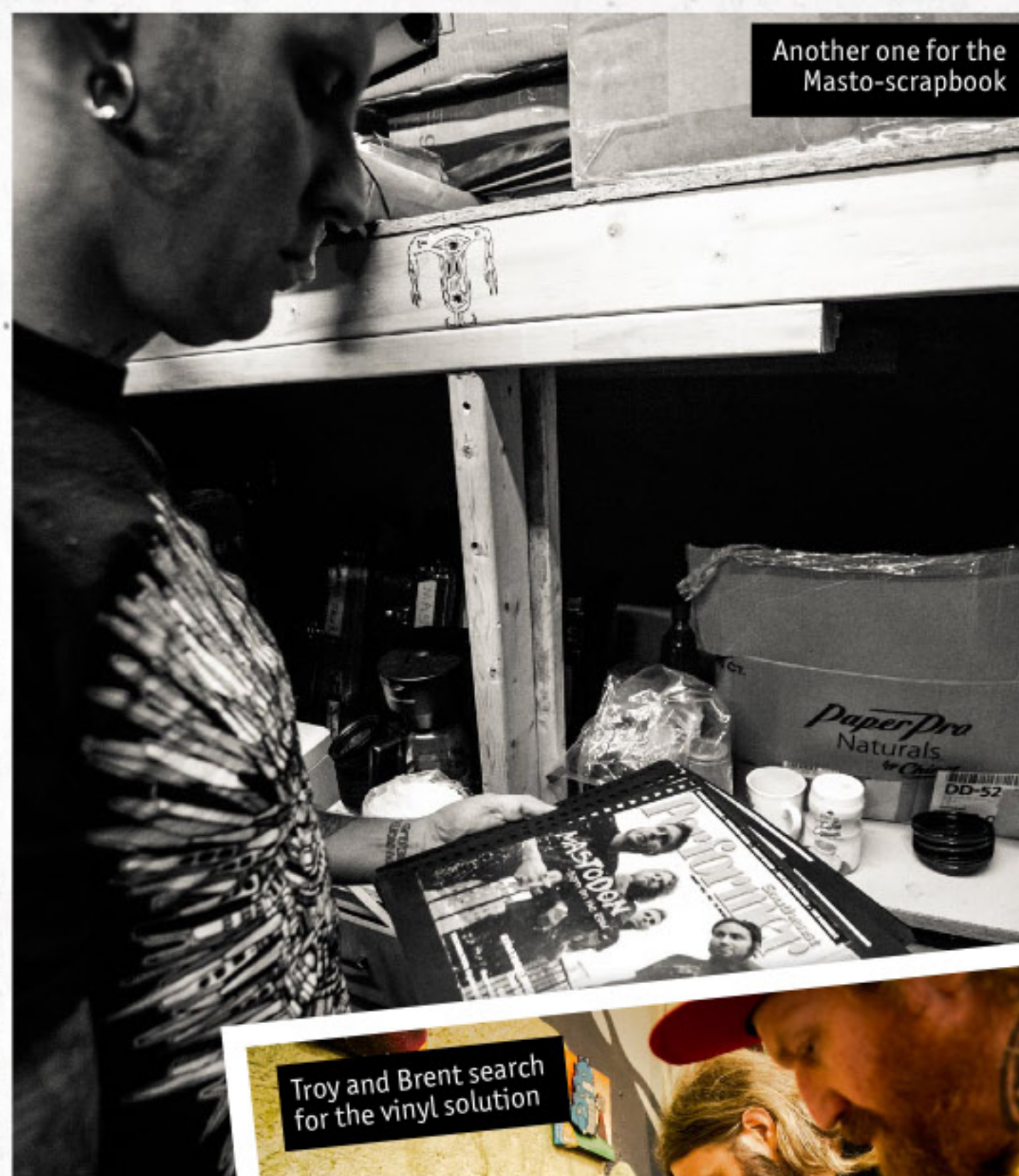
**"IT ISN'T ALWAYS PRETTY.
BUT THE JOURNEY IS WORTH ALL
THE AGGRAVATION"**

BILL RECKONS THE REWARDS SPEAK FOR THEMSELVES

Listen to what the flower
people say... or else!



Brent in his natural habitat



Another one for the Masto-scrapbook



Troy and Brent search for the vinyl solution

"No comment. Maybe. No comment, you know?"

"Sometimes it's hard to find inner peace," he says, after a long pause. "Sometimes you get disconnected from yourself and that kinda happened to me in 2013."

"I am wild," he adds. "Everyone is wild, but some people have more of a crazy streak than others... and I'm one of them. I don't look at it like it's a bad thing. I have a high metabolism, I get a little excited sometimes. But I know exactly where the Manimal, the destructive wild man, is: he's in a bottle of whiskey somewhere. I know where he is, I know where he's been, I know what he's done, and we've all forgiven each other, the multiple Brents that you are talking to right now."

"More than anything, I just like to play my guitar really loud with these dudes. I'm super-proud of us for achieving what we have achieved. The goal has been achieved, many times over. We're just another squirrel trying to get a nut, like every other human being on this planet Earth. It's the American Dream to do what you love for a living and be happy at it. I'm just one man

with one red beard trying to take over the world one riff at a time!"

Troy Sanders is the sole member of Mastodon born and raised in Atlanta. Somewhat ironically, he might well be the first of the four musicians to leave the city, despite his parents and his brothers Darren and Kyle also being residents, as he has a gnawing urge to settle down closer to the ocean. Troy comes across as a gentle, serene soul, a man at peace with the world and his place in it. By his own admission,

he's the member of Mastodon who contributes least to the songwriting process, but this acknowledgement shouldn't lead one to believe that the bassist is merely a passenger on the band's journey. It was Troy who drove the band in Mastodon's early years, literally and metaphorically, booking them gigs all over the South-East and further

afield, using contacts acquired from the *Maximumrocknroll*-affiliated punk rock instruction manual *Book Your Own Fuckin' Life*.

"From day one we had the eagerness to make things happen," he recalls. "We wanted to bring our music to the people, and we did, over and over and

"WE'RE JUST ANOTHER SQUIRREL TRYING TO GET A NUT ON THIS PLANET"

BRENT GETS PHILOSOPHICAL

WELCOME TO MY WORLD

MASTODON'S ESSENTIAL GUIDE TO ATLANTA.

1) BOTANICAL GARDENS

1345 PIEDMONT AVE NE
BRANN: "I'm a member here, and it's a great place to come to clear your head when things are getting overpowering. It's not the most obvious place for a heavy metal drummer to hang out, perhaps, but it's beautiful."

2) CRIMINAL RECORDS

1154 EUCLID AVE, LITTLE FIVE POINTS
BILL: "This is the best record shop in Atlanta, and the one that looks after us best. We've played in-stores here. It's an old-school record shop at a time when too many seem to be disappearing."

3) THE JUNKMAN'S DAUGHTER

464 MORELAND AVE, LITTLE FIVE POINTS
BRANN: "I worked here [at this 'alternative superstore'] from when I arrived in Atlanta up 'til 2005/2006. Even now when I come in they'll ask me to work the

till. My wife Suzanne co-manages the shop, so I'm kinda biased, but it's a fun place to shop."

4) THE STAR COMMUNITY BAR

437 MORELAND AVE, LITTLE FIVE POINTS
BRANN: "I used to work the door and do sound here. It's a great place to see underground bands."

5) ELMYR

1091 EUCLID AVE NE, LITTLE FIVE POINTS
BILL: "I used to make burritos in here, and a lot of local musicians have worked here at one time or another. We have taken so many visitors from out of town here, and no one is ever disappointed."



One day, one day it'll be a Ferrari...

EST. 1993
Metal Mind
PRODUCTIONS

PRESENTS

A NEW EXCITING PROJECT THAT
WILL GIVE A NEW MEANING
TO HARD'N'HEAVY MUSIC! **OUT ON
MAY, 12!**



WHITE APPICE MENDOZA IGGY
W-MI

"KILL THE KING"

DOOGIE WHITE, VINNY APPICE,
MARCO MENDOZA –

THE LEGENDARY MUSICIANS JOIN
FORCES WITH THE 16-YEAR-OLD
POLISH GUITARIST IGGY GWADERA!



TURBO

"THE FIFTH ELEMENT"

THE LEGEND OF THE POLISH
HARD & HEAVY SCENE RETURNS
WITH A BRAND NEW STUDIO ALBUM!

OUT NOW!



KRUK

"BEFORE"

BRAND NEW STUDIO ALBUM
BY THE BEST HARD ROCK
BAND FROM POLAND!

**OUT ON
JUNE, 2ND!**



CORRUPTION

"DEVIL'S SHARE"

STONER METAL AT ITS BEST!
CORRUPTION'S BRAND
NEW ALBUM!

**OUT ON
JUNE, 2ND!**

Distributed by



FOR FULL CATALOGUE PLEASE CONTACT: METAL MIND PRODUCTIONS
P.O. BOX 2134, UPT 35, 40-528 KATOWICE, POLAND
PHONE: +48 32.205.25.00, FAX: +48 32.205.36.65
E-MAIL: DISTRIBUTION@METALMIND.COM.PL
WWW.METALMIND.COM.PL
WWW.FACEBOOK.COM/METALMINDPRODUCTIONS
ORDER ON-LINE!
SHOP.METALMIND.COM.PL



PLAY.COM

down

THE BLISTERING SECOND EP IN THE SERIES

DOWN IV PART 2

OUT 12 MAY

FEATURES THE SINGLE
'WE KNEW HIM WELL'

PRE-ORDER NOW AT AMAZON.CO.UK

CD - DIGITAL - 12" VINYL

CATCH DOWN LIVE AT BLOODSTOCK FESTIVAL
FRIDAY 8TH AUGUST

**ROADRUNNER
RECORDS**

amazon.co.uk

DOWN-NOLA.COM ROADRUNNERRECORDS.CO.UK

Mastodon get their own ace of spades



over and over, to every house, every VHF Hall, every club, every basement we could possibly play. And we're still out there, playing 200 gigs a year, as we will with this record. We're a very honest and sincere band, and I like being up there onstage knowing that these songs and these words and this whole Mastodon story means the world to me and my bandmates. This new record, to me, is already a success. If the four of us are happy with it, before the record is pressed and hit the streets and hits the world, then it's already achieved success in my opinion. We've spent many, many hours, days and weeks putting our time, effort, energy, blood and souls into this album, taken all the negative elements and channelled them into something positive and something triumphant. I couldn't be more excited about where we go next."

"SOME PEOPLE HAVE MORE OF A CRAZY STREAK THAN OTHERS. I'M ONE OF THEM"

BRENT IS MORE THAN AWARE OF HIS WILD WAYS



Brann reveals his Neanderthal streak

"We've been a band almost 15 years now and we've persevered through so much shit," adds Bill. "I guess if we haven't broken up by now then whatever doesn't kill us makes us stronger. This band can be so all-consuming, to the point where it's unhealthy: I've wanted to leave the band on numerous occasions, but I've had to look at the bigger picture. This is my baby. This is what I want to do with my life. And I can't, and won't, walk out on it."

"You heard that song *The Motherload*, right?" Well, I wrote that riff backstage somewhere on tour in the Netherlands, and I remember playing it to Brann and he said 'I dunno, it sounds kinda happy. Are we a happy band?' I was like, 'Well, I was happy when I wrote it!'

"It's been a tough and stressful year. And without giving away too much of our personal things and tragedies, it's all in the album: listening to it will allow you to



Brann and Brent show off their hobo chops

walk a mile in our shoes. And I promise you, it isn't always pretty. But the journey is worth all the aggravation."

Night has fallen in East Atlanta, and while Bill Kelliher has candles to blow out on his birthday cake, *Metal Hammer* has a London-bound plane to catch. As he shows us to our hired car, Mastodon's big-hearted father figure shares one last piece of knowledge.

"Sometimes people say 'How did you guys get so famous? What's the secret?'" he smiles. "The secret is that there is no secret. You have to get out there and fucking work. There is no day where you sit back and say 'OK, we've made it.' We're still trying to make it. There is no end of the rainbow – this is our life." ✱

ONCE MORE 'ROUND THE SUN IS OUT THIS SUMMER VIA WARNER BROS. MASTODON PLAY SONISPHERE FESTIVAL IN JULY



This is what happens when you feed Mastodon too much Sunny D...

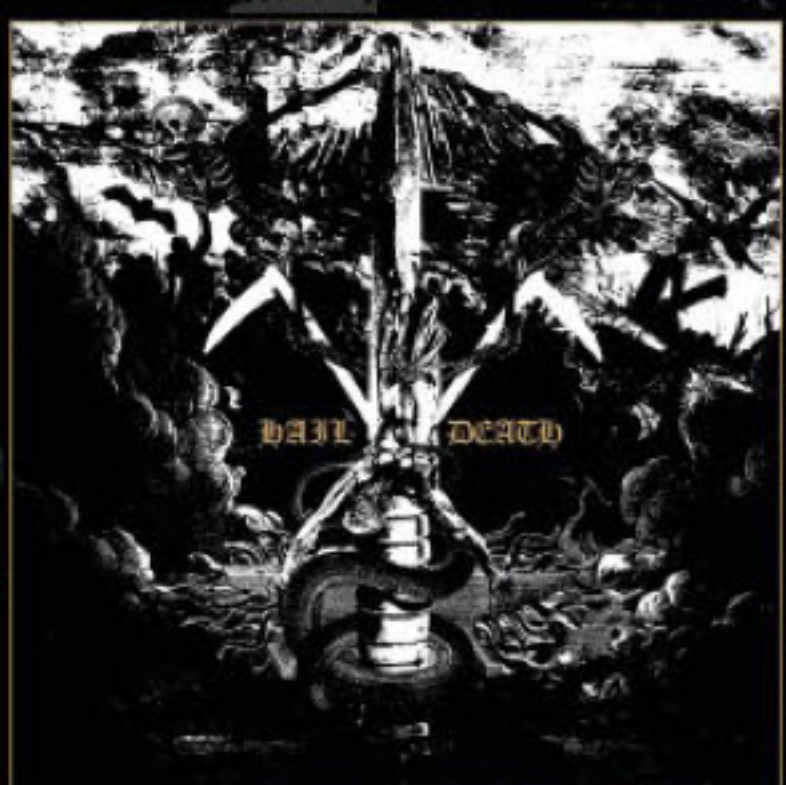


Serpentine Path

Enanations

The sophomore release from the sludge/doom supergroup featuring current and former members of Electric Wizard, Winter, Unearthly Trance and Ramesses!

COMING MAY 26 ON CD/LP/DIGITAL
FACEBOOK.COM/SERPENTINEPATH



Black Anvil

HAIL DEATH

NYC titans unleash a truly epic, sophisticated display of blackened death metal for fans of Watain, Behemoth and Marduk!

COMING MAY 26 ON CD/2XLP/DIGITAL
FACEBOOK.COM/BLACKANVIL

LEPROSY

The legendary death metal classic remastered and reissued with 50+ minutes of previously unreleased demos and rehearsal material plus brand new liner notes and a 24 page booklet with never before seen photos!

OUT NOW
ON 2CD/DELUXE 3CD
LP/PIC DISC LP/
DELUXE 2XLP BOX/
DIGITAL
FACEBOOK.COM/DEATHOFFICIAL

EXCLUSIVE PACKAGES AVAILABLE NOW ON RELAPSE



RELAPSE.COM



FACEBOOK.COM/RELAPSERECORDS



TWITTER.COM/RELAPSERECORDS



YOUTUBE.COM/RELAPSERECORDS



@RELAPSERECORDS



amazon.co.uk

hmv



DOWNLOAD A FREE 26 SONG LABEL SAMPLER AT RELAPSESAMPLER.BANDCAMP.COM



e-a-r
MUSIC
proudly
presents

THE OFFICIAL DEEP PURPLE (OVERSEAS) LIVE SERIES

DEEP PURPLE

MILESTONES AND RARITIES OF ONE OF THE GREATEST ROCK BANDS ALIVE!
REPACKAGED, REMIXED, RESTORED AND REMASTERED, PLUS BONUS MATERIAL AND TONS OF RARE PICTURES.



PARIS 1975

Double CD with Deep Purple MKIII at its best! Incl. exclusive interviews with David Coverdale, Glenn Hughes & Ian Paice from 1975.

Available as CD



COPENHAGEN 1972

Deep Purple at its best. The „Machine Head“ show with restored audio. Incl. 3 bonus live tracks recorded in New York 1973 + insightful interview piece from Purple's 1971 Australian tour on CD + exclusive documentary 'Deep Purple & The Music Revolution' on DVD.

Available as CD and DVD



STOCKHOLM 1970

The historical show part of the „In Rock“ tour with 2 bonus live tracks recorded in Paris (1970). Jon Lord interview from 1971 and bonus DVD with live material for the first time on DVD.

Out Now! As CD+DVD



PHOENIX RISING

Restored from the original film, 30 minutes of Deep Purple MKIV Live never before released and full documentary movie featuring the story of the MKIV line up revisited through never before seen footage and through the words of Jon Lord and Glenn Hughes. Available as CD, DVD+CD and Blu-ray.

BROUGHT TO YOU BY **absolute** VIA UNIVERSAL

COMING SOON: GRAZ 1975

www.e-a-r-music.net
Facebook: earmusicofficial
Youtube: earmusicofficial
Twitter: @earmusicdel



“SOME
PEOPLE
ASSUME
WE’RE
SCENEY
EMO
HAIRCUTS
THAT SELF-
HARM AND
CRY ALL
THE TIME”

DANI DOESN'T LIKE BEING JUDGED

Dani Winter-Bates:
looking forward to
spreading some *Runes*



HAAL TO THE WIKING

With album number three, *Runes*, Bury Tomorrow have taken inspiration from Scandinavian mythology. So what are a bunch of clean-cut, well-spoken chaps from Southampton doing singing about Vikings?

WORDS: MÖRAT

Unfortunately Bury Tomorrow bassist Davyd Winter-Bates will not be joining our interview today as he has overdosed on heroin. Actually, that's bollocks. He has, as his brother and frontman Dani Winter-Bates explains, been held up at work, still there at 8pm on a Monday. The brothers usually do interviews together, but rock'n'roll's not what it used to be and being homeless is illegal, so these days bands have to knuckle-down between tours, doing any jobs that will take someone who's likely to bugger off for six weeks or more at any given moment. Which is something the Southampton based five-piece band are gearing up for right now. Just a small tour, mind.

"For me to say that 400-500-capacity venues is small is a pretty big deal," grins Dani. "I think you can only define how big your band has got by headline tours and we're really stoked on how it's going."

Not bad at all, considering there was a while when this metalcore band couldn't even get gigs, playing Slam Dunk and Hellfest in 2011 as if they might be farewell shows. The band's own agent told them that nobody would touch them, which can't be good for morale. Bury Tomorrow, it seems, were almost buried yesterday.

"I'm sure it's the same for every band," says Dani, from a rather better vantage point today. "It was just one of those things where we switched management and changed a few members, just trying to find our feet. Every band goes through those stages, but obviously ours was a big deal because we went from internationally touring to a really quiet year, which we were lucky enough to come out of the other side of."

Was there an element of 'I told you so' in the comeback? "Yeah, it was kind of like that," nods Dani. "We came back strong, with a pretty big message that the only people we actually cared about were the fans. We've always had that mindset and they come first in every decision we make, but the whole of our second album, *The Union Of Crowns*, was a massive homage to the people who have stuck by us. I mean, we could still sell out our shows in the UK, which was a massive deal for us because we were milking that first album for quite a long time. When we released *Lionheart* it was like, this is our comeback and we're not going anywhere. From there it kind of spiralled out of control again and it's bigger now than it's ever been, which is amazing."

Indeed, Bury Tomorrow have conquered Download and the main stage at Reading, and they're topping the iTunes rock chart on both sides of the Atlantic. And it's not like the band don't know that you can never win everyone over, some folks taking one look and dismissing them as a 'haircut' band before they've even heard a note played. Bury Tomorrow take it all in their stride.

"We've had that before," shrugs Dani. "But we've been doing this quite a while now and we've established our name. There's always going to be more people that haven't heard of us than have heard of us, but we've had that and it's just narrow-mindedness. We could all wear baggy trousers and look really metal, but I don't think it would change the mindset of the genre we make. We make melodic music and I think the people who say those things and assign us to bands who are solely based on their looks are narrow-minded anyway."

BURY TOMORROW

Bury Tomorrow (left to right): Davyd Winter-Bates, Jason Cameron, Dani Winter-Bates, Kristian Dawson, Adam Jackson.

RUNECHILD

So what's all this rune business about? We asked Tom Williams, curator of the British Museum's 'Vikings: Life And Legend' exhibition, to shed some light...

HOW FAR BACK DOES THE USE OF RUNESTONES GO?
 "We've got evidence of runes being used by what we'd call 'Germanic people' right back into the migration period and beyond, so the late second century. They became common by around 500 AD."

IS IT TRUE THEY CARRIED SOME KIND OF MAGICAL SIGNIFICANCE?
 "Magic is often the point of controversy. We get a sense that they had some magical significance, mainly from Icelandic mythological sources like the famous verses in *Hávamál* describing Odin hanging on the world tree, grasping the runes and taking them up screaming. The word rune itself is originally thought to have come from the old European word 'ru', which meant 'secret'. But to be honest, runes in the Viking age were mainly used in a mundane way, showing things like ownership."

HOW MUCH CAN WE LEARN FROM THE INSCRIPTIONS ON THESE STONES?
 "They are a way for us to trace the movement of Viking culture because they've have an extraordinarily long life. Many of the runic inscriptions were often memorial stones and explicitly Christian – so not exclusively the preserve of the Pagan people. There are carvings in Gosforth, in the north of England, that depict scenes of Norse mythology. Though erected in a Christian context, they show a serpent being pierced from below by a man with a sword: certainly a reference to the story of Sigurd the dragon slayer. These stories had a cultural currency through the Viking Age because the imagery captured how people thought about their world in their time."

ARE YOU AWARE THAT THERE ARE LOTS OF METAL BANDS THAT GET THEIR INSPIRATION FROM VIKING MYTHOLOGY?
 "I've been into metal for years and know my Iron Maiden music well! If you look at the lyrics to a song like *Gods Of War Arise*, it's a spot-on evocation of how appalling and terrifying the Viking reign must have been for people who experienced it. Slaves and slaves are great, too!"

"WE DON'T FIND BLACK METAL FANS AT OUR GIGS BUT WE'D STILL TRY TO CONVINCE THEM"

DANI'S BAND ARE HERE TO CONQUER ALL

You're never going to convince those people that you're any different from sceney emo haircuts that self-harm and sit in their room crying all the time."

Frankly Dani doesn't seem the type: he's cheerful and well-spoken, apparently well-adjusted and well-read, the type, if we're going to generalise, that the metalcore genre seems to attract. While Dani hated school and couldn't wait to leave, he got good grades and a good education.

"I had a fairly average upbringing," he says, "but I've always been really linked in with lyrics, and I don't know if that goes hand in hand with metalcore, but I love certain poetry and stories. When you read and look deeper into things it doesn't matter if you're overly educated or not; I think you'll get a better grasp of the world if you're more educated."

Equally Dani insists that it would be naïve to think that Bury Tomorrow aren't influenced by many genres of music. There is, he says, something to be found in every genre if you dig deep enough. "When I first listened to abrasive or heavy music I wasn't as big a fan as I am now," he admits, "but I found what works for me. I'd be arrogant if I said I would listen to my band all the time, but we love metalcore and we're proud of the music we make, especially with *Runes*."

A h yes, the new album. Presumably some sort of Viking metal album about Paganism and raping and pillaging? "Not quite!" laughs Dani. "With all our albums we tend to have a theme, but I don't go as far as a Coheed And Cambria-esque concepts just yet. The whole album's based on Nordic runes and Scandinavian rune-stones. I became quite interested in them last year and I just felt that it fit: they all have their own meanings and they can all link in metaphorically with other songs. They have alphabetic runes and many different types, and there's the alchemy that goes along with Paganism, but I tried to steer away from that kind of thing because it's something I don't really understand. The runes we were looking at were used for telling fortunes or paths, and we were really intrigued by the divination side of it. One of them literally translated as 'year of the harvest', so it's fairly self-explanatory what that rune is about."

So it's more about the language and mysticism than anything else? Probably just as well, since there haven't been any Vikings in Southampton for about 1,200 years!

"Yeah, it's more the gods and mystical version than running around with horns on our heads. Like you said, there aren't many Vikings in Southampton, or I hope not. That would be a scary place! I did find some crazy stuff when I was researching it. Most of the runes have deities that they're linked to and some of the stories that go along with them... One of them's The Midgard Serpent, and it's all about this massive serpent that rides around devouring people. It's pretty black metal, to be honest. We might be on to a winner!"

It's an endearing quality in Dani that he knows full well that black metal fans probably won't like his band, but there's no harm in trying. Their aim, after all, is to make as many new fans as possible and be a mainstream band. It's not like it's a secret.

"Metalcore," says Dani, "is a very mainstream aspect of metal and I think we're lucky to able to sit on that. Of course, you're going to get a lot of hate, which we do from the more strict black metal and heavy metal side. They generally don't like our kind of music, which is absolutely fine, and obviously that's stereotyping because I love parts of black metal and death metal. But you don't find many black metal fans at our concerts, so maybe this will actually work in our favour! For want of a better phrase, they might be tricked into coming to see us and then we'll try to convince them when they're there."

BURY TOMORROW TOUR THE UK THROUGH MAY AND PLAY DOWNLOAD FESTIVAL IN JUNE. RUNES IS OUT MAY 26 VIA NUCLEAR BLAST

Bury Tomorrow (left to right):
Davyd Winter-Bates, Jason
Cameron, Dani Winter-Bates,
Kristian Dawson, Adam Jackson

RUNECHILD

So what's all this rune business about? We asked Tom Williams, curator of the British Museum's 'Vikings: Life And Legend' exhibition, to shed some light...

HOW FAR BACK DOES THE USE OF RUNESTONES GO?

"We've got evidence of runes being used by what we'd call 'Germanic people' right back into the migration period and beyond, so the late second century. They became common by around 500 AD."

IS IT TRUE THEY CARRIED SOME
KIND OF MAGICAL SIGNIFICANCE?

“Magic is often the point of controversy. We get a sense that they had some magical significance, mainly from Icelandic mythological sources like the famous verses in *Hávamál* describing Odin hanging on the world tree, grasping the runes and taking them up screaming. The word rune itself is originally thought to have come from the old European word ‘ru’, which meant ‘secret’. But to be honest, runes in the Viking age were mainly used in a mundane way, showing things like ownership.”

HOW MUCH CAN WE LEARN FROM THE INSCRIPTIONS ON THESE STONES?

“They are a way for us to trace the movement of Viking culture because they’ve have an extraordinarily long life. Many of the runic inscriptions were often memorial stones and explicitly Christian – so not exclusively the preserve of the Pagan people. There are carvings in Gosforth, in the north of England, that depict scenes of Norse mythology. Though erected in a Christian context, they show a serpent being pierced from below by a man with a sword: certainly a reference to the story of Sigurd the dragon slayer. These stories had a cultural currency through the Viking Age because the imagery captured how people thought about the world in their time.”

YOU AWARE THAT THERE ARE
VES OF METAL BANDS THAT
E INSPIRATION FROM VIKING
HOLOGY?

I've been into metal for years and know
 ...marth's music well! If you look at the
 ...to a song like *Gods Of War Arise*, it's a
 ...spot-on evocation of how appalling and
 ...terrifying the Viking reign must have
 ...been for people who experienced it.
 ...enslaved are great, too!"



"WE DON'T FIND BLACK METAL FANS AT OUR GIGS BUT WE'D STILL TRY TO CONVINCE THEM"

DANI'S BAND ARE HERE TO CONQUER ALL

You're never going to convince those people that you're any different from sceney emo haircuts that self-harm and sit in their room crying all the time."

Frankly Dani doesn't seem the type: he's cheerful and well-spoken, apparently well-adjusted and well-read, the type, if we're going to generalise, that the metalcore genre seems to attract. While Dani hated school and couldn't wait to leave, he got good grades and a good education.

"I had a fairly average upbringing," he says, "but I've always been really linked in with lyrics, and I don't know if that goes hand in hand with metalcore, but I love certain poetry and stories. When you read and look deeper into things it doesn't matter if you're overly educated or not; I think you'll get a better grasp of the world if you're more educated."

Equally Dani insists that it would be naïve to think that Bury Tomorrow aren't influenced by many genres of music. There is, he says, something to be found in every genre if you dig deep enough. "When I first listened to abrasive or heavy music I wasn't as big a fan as I am now," he admits, "but I found what works for me. I'd be arrogant if I said I would listen to my band all the time, but we love metalcore and we're proud of the music we make, especially with *Runes*."

Ah yes, the new album. Presumably some sort of Viking metal album about Paganism and raping and pillaging? “Not quite!” laughs Dani. “With all our albums we tend to have a theme, but I don’t go as far as a Coheed And Cambria-esque concepts just yet. The whole album’s based on Nordic runes and Scandinavian rune-stones. I became quite interested in them last year and I just felt that it fit: they all have their own meanings and they can all link in metaphorically with other songs. They have alphabetic runes and many different types, and there’s the alchemy that goes along with Paganism, but I tried to steer away from that kind of thing because it’s

something I don't really understand. The runes we were looking at were used for telling fortunes or paths, and we were really intrigued by the divination side of it. One of them literally translated as 'year of the harvest', so it's fairly self-explanatory what that rune is about."

So it's more about the language and mysticism than anything else? Probably just as well, since there haven't been any Vikings in Southampton for about 1,200 years!

"Yeah, it's more the gods and mystical version than running around with horns on our heads. Like you said, there aren't many Vikings in Southampton, or I hope not. That would be a scary place! I did find some crazy stuff when I was researching it. Most of the runes have deities that they're linked to and some of the stories that go along with them... One of them's The Midgard Serpent, and it's all about this massive serpent that rides around devouring people. It's pretty black metal, to be honest. We might be on to a winner!"

It's an endearing quality in Dani that he knows full well that black metal fans probably won't like his band, but there's no harm in trying. Their aim, after all, is to make as many new fans as possible and be a mainstream band. It's not like it's a secret.

"Metalcore," says Dani, "is a very mainstream aspect of metal and I think we're lucky to be able to sit on that. Of course, you're going to get a lot of hate, which we do from the more strict black metal and heavy metal side. They generally don't like our kind of music, which is absolutely fine, and obviously that's stereotyping because I love parts of black metal and death metal. But you don't find many black metal fans at our concerts, so maybe this will actually work in our favour! For want of a better phrase, they might be tricked into coming to see us and then we'll try to convince them when they're there."

BURY TOMORROW TOUR THE UK THROUGH MAY AND PLAY DOWNLOAD FESTIVAL IN JUNE. RUNES IS OUT MAY 26 VIA NUCLEAR BLAST

PUT YOUR PEDALS TO THE METAL!



The HEAVY MËTAL Truants II

FOR FULL DETAILS, HEAD TO
WWW.HEAVYMETALTRUANTS.COM



INGLORIOUS BASTARDS

Pär (left) and Joakim prepare to share their thoughts on war, Hollywood-style

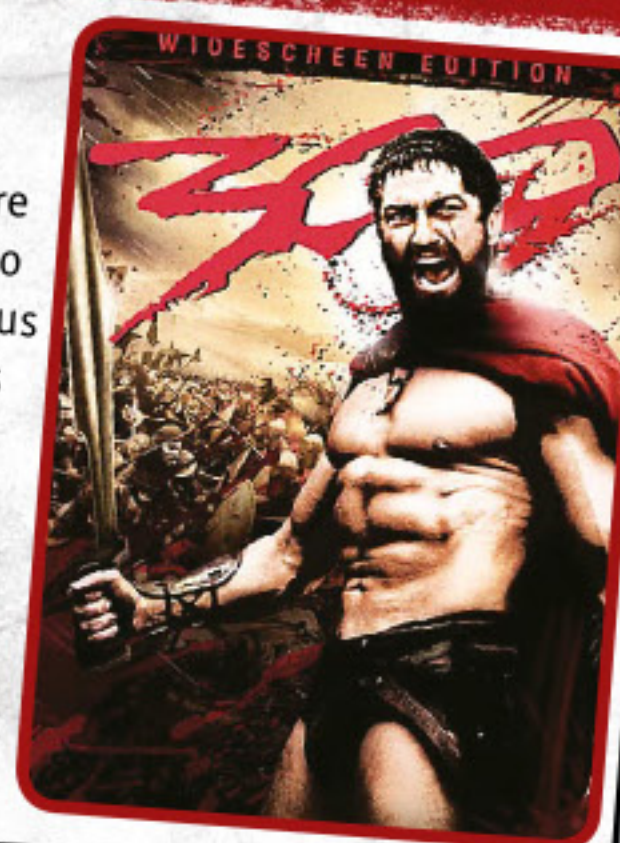
300 2007

JOAKIM (VOCALS):

"It's not 100% correct, but there is a connection to history – a big plus – and visually it's one of the best films ever."

PÄR (BASS):

"It's probably the movie I've watched the most times, actually!"



PÄR'S ROUND-UP

BLOOD AND GORE: 88 LITRES
BEST WEAPON: The Spartan spear ... [75/100]
HEAVY AS FUCK SOUNDTRACK: "It's epic and powerful, just like the movie." [91/100]
BADASS VILLAIN: King Xerxes [90/100]
BEST KILL: "When the hero dies, which is the worst kill at the same time." [53/100]

IF THERE'S ONE METAL BAND WELL VERSED IN THE ART OF WAR, IT'S SABATON. WE ASKED JOAKIM BRODÉN AND PÄR SUNDSTRÖM TO RATE THE BEST BATTLE MOVIES EVER MADE...

WORDS: DAYAL PATTERSON

BRAVEHEART 1995

JOAKIM: "One of the most emotional stories ever told! Again, there's quite a lot of fucking around with historical facts, though..."
PÄR: "I love this movie. At times it's like poetry, it can be humorous, or sad or brutal. It has it all."



PÄR'S ROUND-UP
BLOOD AND GORE: 87 LITRES
BEST WEAPON: The Highlander Sword... [82/100]
HEAVY AS FUCK SOUNDTRACK: "One of the best ever written, by James Horner."... [96/100]
BADASS VILLAIN: King Edward [78/100]
BEST KILL: "It hurts so much to see when he cuts the throat of the magistrate." [91/100]

SAVING PRIVATE RYAN 1998

PÄR: "In 2004 we were in the studio and we had the music for the *Primo Victoria* album but no lyrical themes. We were watching this film and decided that should be the theme for the whole band!"



PÄR'S ROUND-UP
BLOOD AND GORE: 162 LITRES
BEST WEAPON: The Tommy Gun [87/100]
HEAVY AS FUCK SOUNDTRACK: "It's emotional. It works perfectly with the movie."... [84/100]
BADASS VILLAIN: Adolf Hitler! [WTF/100]
BEST KILL: "The guy on the beach with all his guts out. You really feel that hurts." [79/100]

THE EMPIRE STRIKES BACK 1980

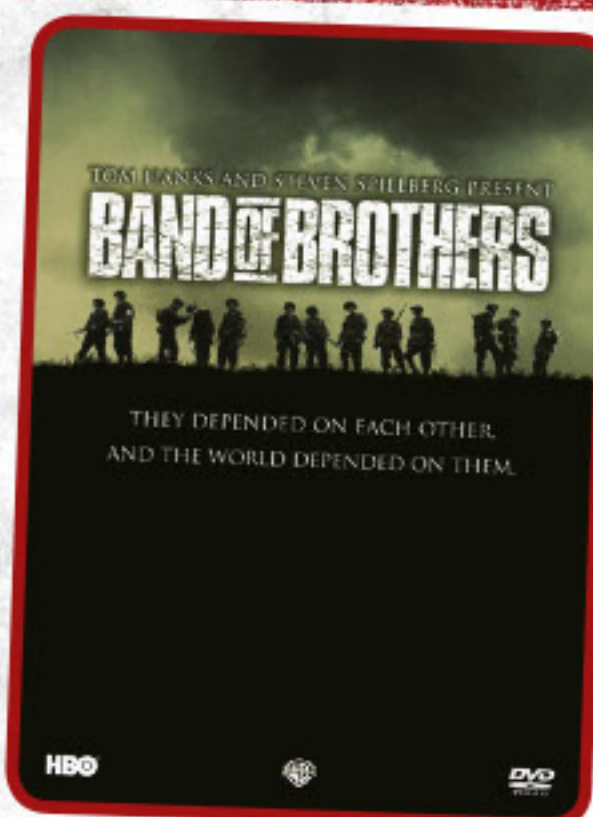
JOAKIM: "It starts and ends with a battle! The *Empire Strikes Back* is probably my favourite *Star Wars* film - I've watched so many times, I don't even remember the first time the first time I saw it."



JOAKIM'S ROUND-UP
BLOOD AND GORE: 1 LITRE
BEST WEAPON: Lightsabers [99/100]
HEAVY AS FUCK SOUNDTRACK: "Even those who haven't seen this film know it." [100/100]
BADASS VILLAIN: Darth Vader [100/100]
BEST KILL: "It has to be when the AT-AT walker comes down." [88/100]

BAND OF BROTHERS 2001

JOAKIM: "OK it's not a movie, but if you take episodes 1 to 10, then it's my favourite movie. It's closer to history than our other film choices. You have old men talking about what they did, and the story is based on real interviews - it's amazing."



JOAKIM'S ROUND-UP
BLOOD AND GORE: 69 LITRES
BEST WEAPON: The Tommy Gun [87/100]
HEAVY AS FUCK SOUNDTRACK: "Quite often it's silent, so you hear the effects."... [30/100]
BADASS VILLAIN: Capt Herbert Sobel... [85/100]
BEST KILL: "Too many to name!" [90/100]

PLATOON 1986

JOAKIM: "One of the first films I watched and one which shows the madness of war. It shows the heroes as not being superhuman."
PÄR: "The first time I saw it, I didn't like that. I wanted the heroes to be heroic, not fall apart."



PÄR'S ROUND-UP
BLOOD AND GORE: 79 LITRES
BEST WEAPON: M-16 [86/100]
HEAVY AS FUCK SOUNDTRACK: "It's a bit of a mix that one, rock and classical."... [70/100]
BADASS VILLAIN: Sergeant Barnes... [77/100]
BEST KILL: "Sergeant Elias gets killed. Maybe the most famous in war film history." [100/100]

GLADIATOR 2000

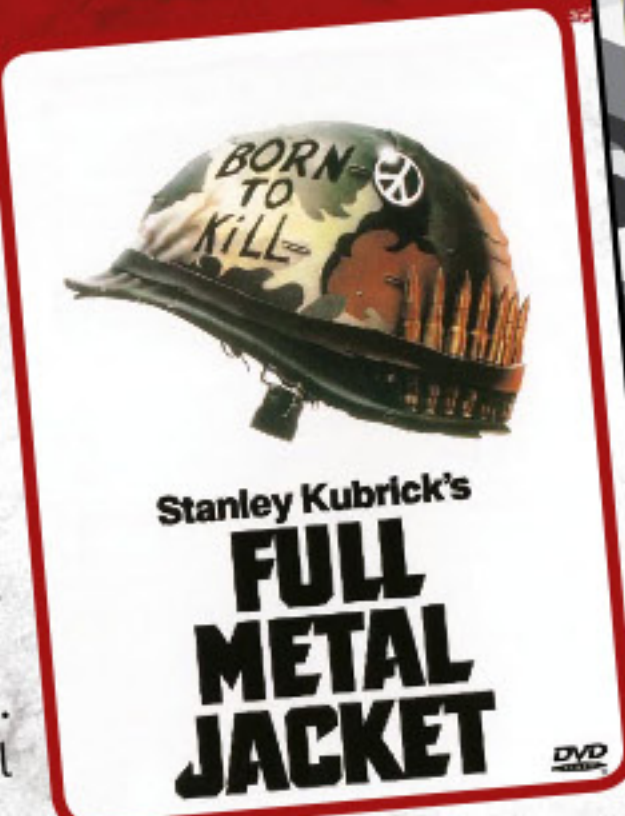
PÄR: "When it came out it was huge; the filming, effects, the number of actors, it stunned me; I'd never seen anything like it. I was overwhelmed, I didn't think it was possible. Watching it again, I fell deeper into the amazing story."



PÄR'S ROUND-UP
BLOOD AND GORE: 104 LITRES
BEST WEAPON: Sword [78/100]
HEAVY AS FUCK SOUNDTRACK: "One of the best ever written, Hans Zimmer, amazing."... [93/100]
BADASS VILLAIN: Commodus [97/100]
BEST KILL: "There's a lot of kills. When his wife and kids are killed, probably." [89/100]

FULL METAL JACKET 1987

JOAKIM: "The Vietnam war was heavily depicted for years, but the best were this and *Platoon*."
PÄR: "It takes a long time before they get to 'Nam, it's a lot of very heavy training... it's so emotional to watch."



PÄR'S ROUND-UP
BLOOD AND GORE: 96 LITRES
BEST WEAPON: A bar of soap in a sock... [43/100]
HEAVY AS FUCK SOUNDTRACK: "Rock songs; I'm not a fan of vocals in soundtracks."... [44/100]
BADASS VILLAIN: Sergeant Hartman... [83/100]
BEST KILL: "The guy who is drilled to death, basically." [89/100]

STARSHIP TROOPERS 1997

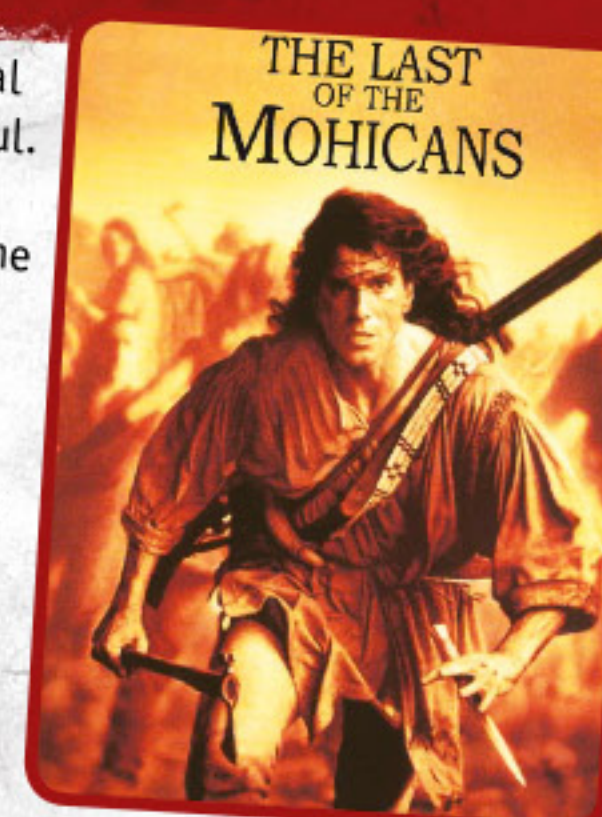
PÄR: "An action film with humour! You can make a lot of parallels to this insect empire style of invasion; you can guess what it's really about. The propaganda element is playing with stereotypes. It's just pure entertainment."



PÄR'S ROUND-UP
BLOOD AND GORE: 6 LITRES
BEST WEAPON: Nuclear Warhead... [96/100]
HEAVY AS FUCK SOUNDTRACK: "It's a bit like a parody of *Star Wars*." [60/100]
BADASS VILLAIN: The insects! [70/100]
BEST KILL: "When the pretty boy pilot you hate until then gets killed heroically."... [69/100]

LAST OF THE MOHICANS 1992

PÄR: "A political film but beautiful. The filming connects with the music, with the story... it's very complete and when it connects it becomes poetic. It has a tough meaning and historical background."



PÄR'S ROUND-UP
BLOOD AND GORE: 71 LITRES
BEST WEAPON: Tomahawk [91/100]
HEAVY AS FUCK SOUNDTRACK: "It suits the film, good orchestral score." [73/100]
BADASS VILLAIN: Magua [86/100]
BEST KILL: "When they throw the girl off the cliff. I hated that, she was the hot one, too!"... [67/100]

While everyone has been justifiably windmilling their willies around about Jesse Leach's triumphant return to Killswitch Engage, here's something that seems to have been lost in all of the mindless wanking; Howard Jones has a serious claim to be one of the finest metal vocalists of the 21st century. "Are you a Howard or Jesse fan?" It's like asking whether you'd like to win the lottery or be given superpowers, isn't it? Both rule. So let's move on to revelling in Howard's triumphant return with his new band, Devil You Know. Firstly, because two years in the wilderness for a man of his calibre is two years too long and, most importantly, because we didn't know if he was ever coming back to metal at all.

"I was done," says Howard after one of his trademark long pauses that makes you wonder if you've just asked a question at all. "I didn't want anything to do with this stuff anymore. I was done with music, but music wasn't done with me."

You'll often hear returning musicians being melodramatic when talking about themselves, especially when they've overcome adversity, but Howard isn't one of those guys. There's little emotion from him at all during interviews, to the point that he gives off the impression that he'd rather be gargling glass than talking to us at all. So when he says that he was done with music, he does so because he was *done with music*, not for any "woe is me" bullshit or to reel you into his story.

YOU DON'T LEAVE BEHIND ONE OF THE WORLD'S BEST BANDS UNLESS SOMETHING SERIOUS IS UP. HOWARD JONES EXPLAINS WHERE IT ALL WENT WRONG WITH KILLSWITCH, AND WHY HE'S BACK WITH DEVIL YOU KNOW.

WORDS: TERRY BEZER

break from everything. I've got medication now, which helps, and I see someone, but it was rough. Being part of a band has such extreme highs and lows and I just needed a life that was a straight line for a while. They even called me to say they were getting Jesse back. I wish I had help back in those days but everything happens for a reason and I'm happier now that I've got things that help me out with those kind of feelings."

So after disappearing off of the radar for a year, Howard received a call from Francesco Artuseto (formerly of All Shall Perish) and John Sankey (who spent time in Fear Factory and Divine Heresy), who'd been working on music and were looking for a singer. Though hesitant to return to that lifestyle with both feet, upon hearing the material that makes up the best part of Devil You Know's debut album, *The Beauty Of Destruction*, Howard agreed to join them on a loose basis.

"I didn't know if I wanted to do a full time band again," admits Howard. "I heard the music and I really liked it and agreed to sing on it for a 'project' but I didn't know if I was going to tour again or do all of the things that make you a real band. After we started making the album and we started to put the songs together, I thought I could go back to doing this full-time and we started booking shows and haven't looked back."

At 43 (yeah, we were shocked, too), it's a pretty courageous decision to make to start a band and begin life on the bottom of the ladder again.

HELL

"I spent the first few months after Killswitch alone at home," he reveals. "I wasn't interested in seeing people or doing anything. I was exhausted, physically and mentally. I just stayed home and watched a lot of TV. There was no motivation to do anything at all but just sit and recover from what life had thrown at me."

This will come as little surprise to those who regularly saw KSE across the Howard years. Those who saw him live when he first joined the band, through the glory years of *The End Of Heartache* and the criminally underrated *As Daylight Dies*, will have seen a very different HoJo in his last few years with the band. It's not a stretch to say that he had the air of a man who was over it.

"We were working on new songs, and I left the studio after practice one day and didn't go back," he says, casual as you like. "They definitely saw that my heart wasn't in it before I did, Adam and Justin more than anybody. After a week had passed, they just said to me, 'Dude, you don't want to do this any more.' I felt like I did at the time, but then I took a second to think about it and said, 'You're right.' And they were right."

What lead him to that point, though? Sure, the latest album the band had put out was a bit of a wet fart, but this is KSE, man! One of the best bands of any genre you want to mention from the 21st century, one that has a diehard fanbase and one of the greatest back catalogues going.

"I was depressed," says Howard, again in a way that's more matter-of-fact than having any ulterior motives. "I needed a



"I'm not bothered about how successful the band is or isn't," he says, with all of the flippancy of a man who's just been asked what brand of loo roll he uses. "It's just about having fun. We've made an album that we're really proud of and that we like the first shows have been weird [they were on between Rob Zombie and Avenged Sevenfold every night on Soundwave, hardly enviable] but fun, and I'm enjoying it. We're not out to change the world, we're just playing music that we like."

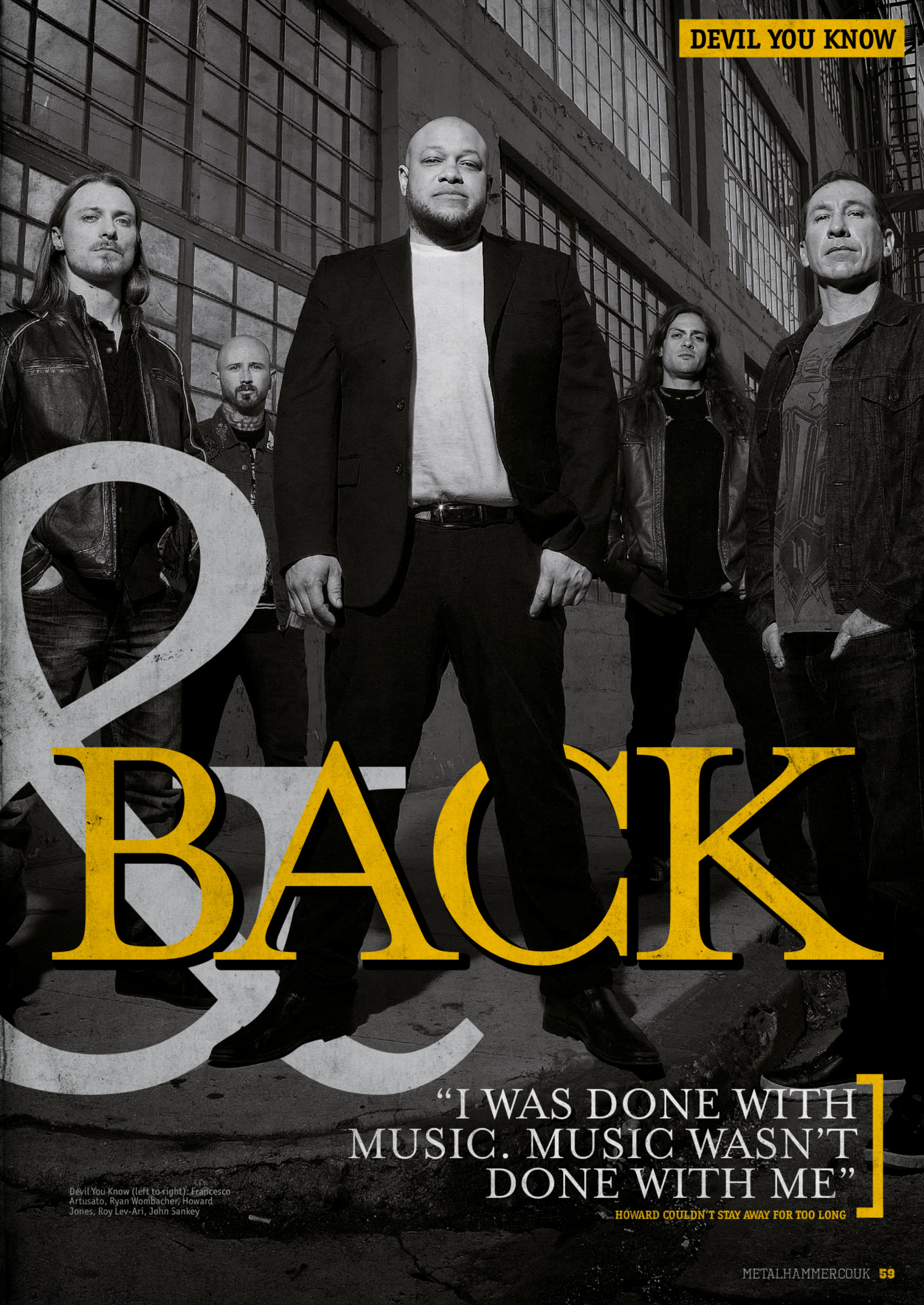
And that is the crux of all of this. Devil You Know are unlikely to change your life or the world of heavy music, but hearing *that* voice again in amongst an avalanche of fat, meat-and-potatoes riffing is a beautiful thing. It also serves as a stark reminder to those who may have forgotten just how much of an important role he has played in shaping commercial 21st century metal.

"I wasn't bothered about being forgotten but I'm glad if people are happy that I'm doing this again," he says with enthusiasm. Well, kind of enthusiasm. The enthusiasm you might have when you've just made a really good sandwich. "I'm grateful that people still care, and I'm happy to be doing this."

At this juncture, we'll take that. Welcome back, Howard. We really have missed you. ✝

THE BEAUTY OF DESTRUCTION IS OUT NOW VIA NUCLEAR BLAST. THEY PLAY SONISPHERE IN JULY

DEVIL YOU KNOW



BACK

“I WAS DONE WITH
MUSIC. MUSIC WASN’T
DONE WITH ME”

HOWARD COULDN'T STAY AWAY FOR TOO LONG

Devil You Know (left to right): Francesco Artusato, Ryan Wombacher, Howard Jones, Roy Lev-Ari, John Sankey

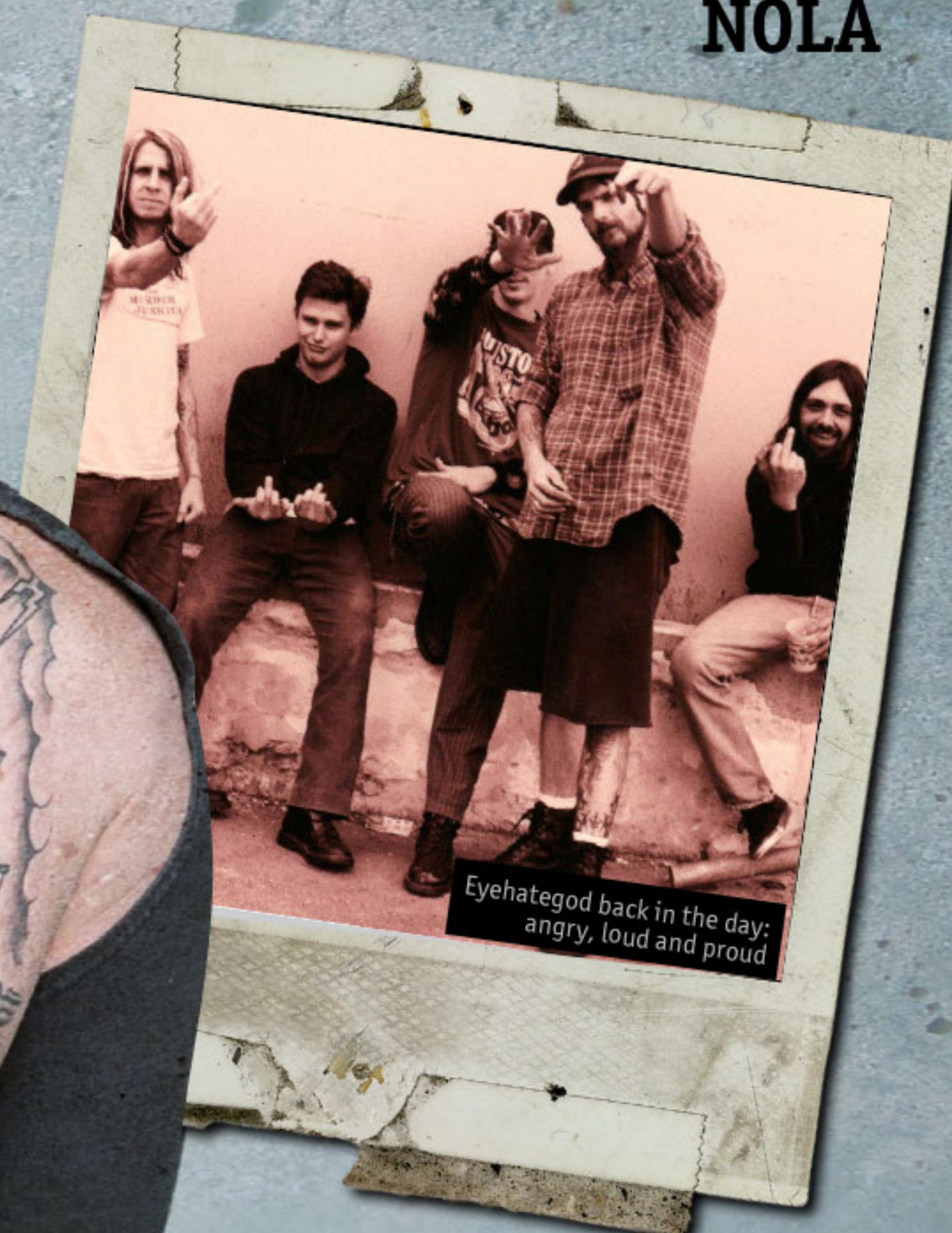
SONGS THE SO

Born amid the
oppressive humidity of
the New Orleans streets,
the groundbreaking riff
evangelism of Down,
Crowbar and Eyehategod has
endured for over 20 years
and shows no signs
of stopping...

WORDS: DOM LAWSON

**"WE'RE JUST PUNKS
WHO LOVE METAL AND
LISTEN TO SKYNYRD"**

PEPPER KEENAN'S FEET ARE FIRMLY ON THE GROUND



Welcome to New Orleans, Louisiana. The Big Easy. Home of jazz, the blues, Mardi Gras, swamps and, most importantly, a unique and potent strain of purest heavy fucking metal. Not

least due the vast numbers of bands that have run up substantial debts to the scene's principal pioneers over the last two decades, the contribution to heavy music made by Crowbar, Eyehategod and Down should never be underestimated. With all three poised to release brand new music of exceptional quality, 2014 is shaping up to be a golden year for these dogged veterans as they collectively restate the musical values that have served them so well for so long.

Given the obvious differences between the bands' respective approaches, it may seem trite to refer to a 'New Orleans sound', but these are musicians with a huge amount of common ground between them, and a shared history that stretches back more than 30 years. Whether it's the visceral punk sludge of Eyehategod, the turbo-Sabbath clangour of Down or Crowbar's tumultuous, downbeat riff worship, these skilled purveyors of devastating heaviness were all inspired by a wide-eyed and humble love of music, and brought together by the creative magic that hangs in the New Orleans air.

"I first met [Down vocalist] Phil Anselmo in '83 and [Eyehategod vocalist] Mike Williams in about '84," Crowbar's Kirk Windstein recalls. "We were young and we'd often see each other at the punk and metal shows."





Eyehategod in 2014: Joey LaCaze would be proud of his brothers



Crowbar drummer Tommy Buckley getting into the swing of things



New Orleans is pretty small geographically. It was a small but dedicated scene, and you'd end up drinking a beer together and we all became friends. At one time there were a lot of little shows, and we'd all be drinking in the parking lot and shit. But I guess the real start of the scene for me was when I started playing with Jimmy Bower [Eyehategod guitarist and Down drummer] in a punk band called Shell Shock in 1987. When that ended, me and Jimmy stuck together with our bassist at the time and that turned into The Slugs, which eventually became Crowbar."

"There was a lot of musical growth and variation within the early 80s to middle 80s," says Philip Anselmo. "The prominent people in the scene, we were all major record collectors, and we were all very aware of what was going

on in hardcore and heavy metal. All of my friends that were my age were in hardcore bands or metal bands. I was always the youngest guy in bands that I was in, and the older guys would always tell me that the only way to make it was to play in clubs, and that entailed all the Spandex and the Mötley Crüe look and

shit like that, and that was very hard on me. I found it unattractive and lame to a great degree! But I watched the hardcore scene grow here. Shell Shock would pull 600 people a night. That was a great audience for the time. They had a great following."

As the scene in New Orleans steadily took shape, its young torchbearers drew inspiration from the hazy midpoint where old-school metal and hardcore punk collides, eschewing the technical wizardry of the then hugely prominent thrash metal scene in favour of, as the cliché goes, a feral blend of Black Sabbath and Black Flag. Although by no means the only band to propagate this fiendish amalgam of styles, Eyehategod were plainly the first to put the New Orleans sound on the global map. With their first demo, the brilliantly titled *Garden Dwarf Woman Driver*, Mike Williams and his deranged colleagues kickstarted a low-key revolution and introduced the concept of 'sludge metal' to the world.

"Jimmy and Kirk played in The Slugs together, but it was Jimmy's little side band, Eyehategod, that really seemed like the genuine article," says

Philip. "They entwined Black Sabbath and Black Flag together and made an awesome fusion. New Orleans is really, really known for its slower music. Of course, Kirk went on to do his slow work with Crowbar, but Jimmy, between playing guitar in Eyehategod and us starting a band called Down in 1991, was really very important to the scene."

"It all started when we got heavily into Melvins," Mike Williams explains. "They were a huge influence back then, along with a lot of other bands like Celtic Frost, Carnivore, Confessor and Saint Vitus. But a lot of those bands sang... and I can't sing! Ha ha! So we got together and it was a crossover thing, but a different type of crossover. We were just out there to aggravate all these other bands. That was our goal in the beginning, to piss everybody off! We'd open for all these speed metal bands and we'd play really slow and it would just annoy the hell out of people and we loved it. We thought that was great!"

"For the record, though, I don't like the term 'sludge'. It's become such a common thing that I kinda have to accept it. I was never a fan of labelling the music, but I guess when something gets this big, you have to! To me, it's all just rock'n'roll music."

It must be nearly impossible to live in New Orleans without being enriched and enchanted by its rich musical history. Widely acknowledged as the birthplace of jazz, not to mention playing a highly significant role in the genesis and evolution of blues, country and even rock'n'roll itself, NOLA is

**"THERE'S NO ANIMOSITY
— SUPPORT YOUR
BROTHERS UNTIL THE END"**

PHILIP ANSELMO SUMS UP THE NOLA SCENE





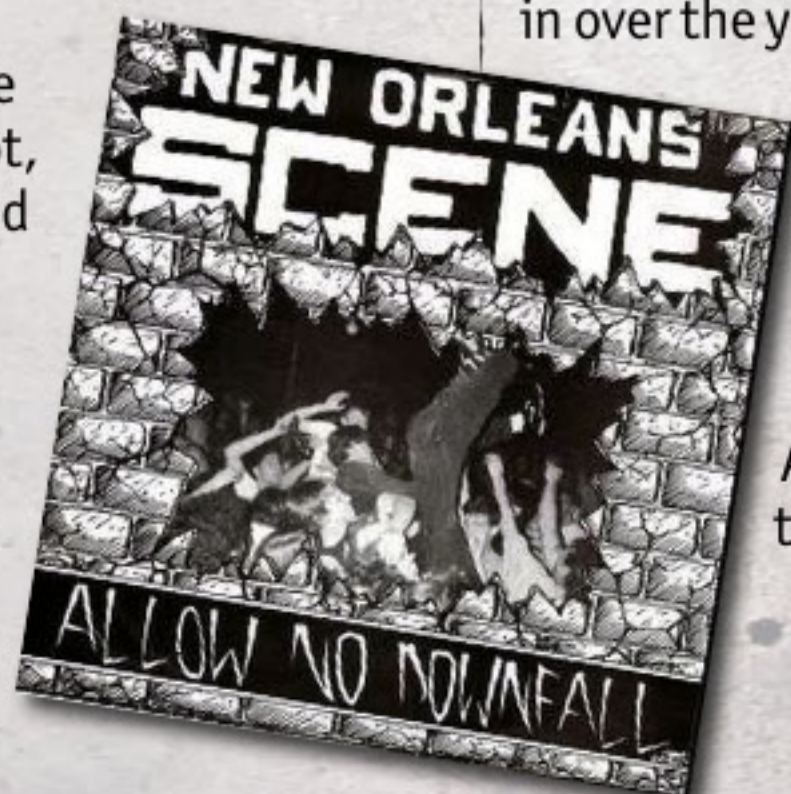
This year's 'Pick On Pepper Day' took place without any hiccups

a city immersed in music and the magic of live performance, with legendary figures like Fats Domino and Dr. John casting charismatic shadows across decades of feverish creativity. Although the sludge scene's primary influences are easily defined, there's a much more diverse and imaginative soup of styles bubbling away beneath the surface.

"Make no mistake, Dr. John's presence in all of our lives is huge," states Philip. "If you listen to the groove of Dr. John, one of his most popular songs like *Right Place Right Time*, the drumbeat in that song is the epitome of the New Orleans sound because it *drags*, it's *behind* the beat and it has an ultimate groove to it. Dr. John was big, big, big hero for everybody growing up.

"But even bands that came later like [70s hard rockers] Zebra were very, very influential on all of us. To see them up close was our first taste of incredible musicianship and their sound was amazing. So you mix that together with Dr. John and of course it's going to rub off on you and leave a great impression."

"I believe the blues started here in New Orleans, and I think what we're all playing, in a way, is modern blues," says Mike. "That's how I've always looked at it. It's modern blues, but it's definitely influenced by all those kinds of music. Living in the South, especially in New Orleans, there's a certain vibe. In the summer it's oppressively hot, so everybody is real slow and moves slower down here. The air is like molasses or something; just *syrup*. Nobody's stressing out. Everybody's taking things



a little less serious, but I guess that's where the feeling comes from. Also, it can be really miserable here, so I think that added to the whole downer vibe in the lyrics that all three bands have."

One defining characteristic of the NOLA scene is its bands' collective belief in the notion of brotherhood, family and mutual appreciation and support. Having grown up together and experienced all manner of highs and lows along the way – from commercial success and critical acclaim through to the horrors of Hurricane Katrina and the untimely death of Eyehategod drummer Joey LaCaze in 2013 – there seems to be a very tangible bond between everyone involved in the scene that is continually strengthened via a shared passion for making music the old-school way. You only have to look at the startling number of collaborations and side-projects that members of Down, Eyehategod and Crowbar have been involved in over the years to see how this scene thrives on cross-pollination, an unerring lust for exploration and the sound of overdriven guitars blasted through dusty valve amps in small, sweaty practice rooms. The latter is a tradition that Philip Anselmo holds particularly close to his heart.



"I moved back from Texas in the early 90s when I'd finally made enough T-shirt money from Pantera to buy my first house here in New Orleans," he recalls. "That became like a big attraction for just hanging out and getting drunk, and downstairs I had a jam room set up. There'd be eight different people there from 10 different bands and we'd all have these crazy jam sessions, and out of those jam sessions would come side bands like Superjoint Ritual and Christ Inversion and shit like that. So the incestuous nature of the scene, it all felt natural and *fun*."

"I adore those small-room jam sessions even today. I crave 'em and I need them in my life. Those are the best times and those are mandatory, in my opinion."

"When you hear a band that's really *gettin' it*, recording in one of those small studios back in the day, you can tell the difference," adds Down guitarist Pepper Keenan. "This whole world of making it perfect and Pro-Tools precision shit, that's not our thing, man. A lot of people are gonna regret taking that path in their careers when they look back. Those classic records from the 70s sound priceless to me. We're just fucked-up punks

DIO

LIVE IN LONDON
HAMMERSMITH APOLLO 1993

First ever release of this classic concert from 1993.

Line-up features **RONNIE JAMES DIO**, **VINNY APPICE**,
JEFF PILSON, **TRACY G** and **SCOTT WARREN**.

Includes the classics **HOLY DIVER**, **RAINBOW IN THE DARK**,
STRANGE HIGHWAYS, **STAND UP AND SHOUT**,
MAN ON THE SILVER MOUNTAIN,
HEAVEN AND HELL, **WE ROCK** and more!

Available from May 12 on **DVD**, **SD Blu-ray**, **Double CD**
and **digital formats**



eagle vision



eagle records

DIVISIONS OF EAGLE ROCK ENTERTAINMENT LIMITED

www.eagle-rock.com

DISTRIBUTED BY



THE ART OF GODMACHINE

SOLO art show and book signing at
The Flood Gallery 29th May

Godmachine will be attending and
signing his amazing new book
'The Art of Godmachine' 5pm-8pm

Brand new art prints, new editions
of old classics and a retrospective of
his work.

The book is now available on pre-sale
from **www.thefloodgallery.com**

First 200 copies come signed by
Godmachine with extra goodies

8 Greenwich Market, London SE10 9HZ

tel: +44 (0)208 269 0372

email: info@thefloodgallery.com



Follow us on Twitter and Facebook



thefloodgallery
www.thefloodgallery.com



"I DON'T LIKE THE TERM 'SLUDGE'. IT'S ALL JUST ROCK'N'ROLL!"

EYEHATEGOD'S MIKE WILLIAMS LAYS DOWN THE LAW

that fell in love with heavy metal and listen to Skynyrd and shit, you know?"

The biggest band the scene has produced to date, Down themselves are the living embodiment of New Orleans' freeflowing jam-band culture. Formed in 1991, they are – in the words of Philip – "a band made up from other bands", with current and former members of Pantera, Crowbar, Eyehategod, Corrosion Of Conformity, Goatwhore (another New Orleans band, of course) and several more passing through their ranks over the last 23 years. In recent times Down have recruited a new bassist, ex-Crowbar man Pat Bruders, said farewell to long-time guitarist Kirk Windstein, who has left to fully dedicate himself to Crowbar, and brought former guitar tech and Honky guitarist Bobby Landgraf into the fold.

As if to prove that their proclaimed devotion to the New Orleans brotherhood of heaviness is no empty boast, both Philip and Pepper are laudably relaxed about their lifelong buddy's departure and what it means to the Down camp.

"Kirk wanted to move on and we could all sense that and we respect it," says Pepper. "But Down is a very powerful band for some reason. It's almost stronger than the members in the band. The

songs don't lie! Phil and I talked about Kirk leaving and we weren't gonna stop, no fuckin' way! We had too much invested and we enjoy it too much. We all have other things going on, but Kirk wanted to focus on Crowbar and that's cool with us. Do we miss him? Sure. We have a lot of camaraderie together, and even before we were in Down. But life goes on."

"You've got to remember that Down is that kind of band," adds Philip. "We know for a fact that Jimmy's got Eyehategod and there's always gonna be Eyehategod time. I'm going to do solo projects or Arson Anthem [a punk-metal side-project featuring Philip, Mike Williams and maverick country hooligan Hank3]. I'm gonna do what I'm gonna do, and the same goes for the rest of the guys. So when Kirk made that decision, to concentrate on Crowbar and simplify his life, it was for his best interests. There is no animosity, just understanding. And that's the most important part. Support your brothers

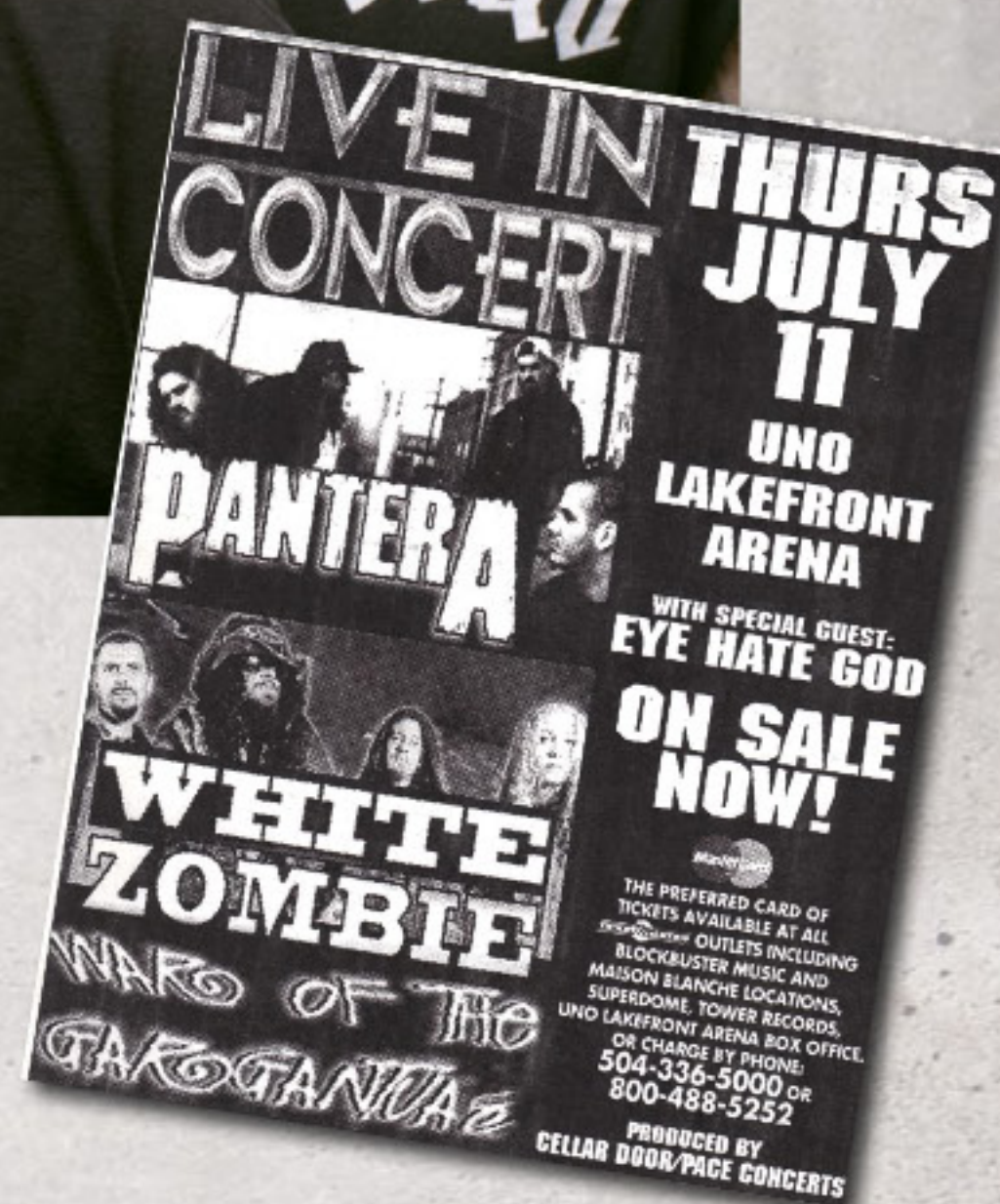
until the end, y'know?"

One listen to the new Crowbar album, *Symmetry In Black*, should confirm that Kirk Windstein's decision to focus solely on the band he formed back in 1989 makes perfect sense. Just as the new Down EP points to a subtle but

significant evolution of the band's trademark sound, so the new Crowbar songs resound with renewed passion and vitality, sounding bigger and more colourful than anything the band have done in the past. Although it's obvious that he feels great fondness for his former Down comrades, Kirk sounds rejuvenated by the opportunity to throw himself wholeheartedly into the next phase of his career as a master of pulverising, slow-motion riffs and brutish melancholy.

"I'm the same dude I've always been. It's just me at 49 years of age, which is different," he explains. "We've all known each other long enough to understand this stuff. Everyone has the right to do what they wanna do, and we'll always respect one another and love one another. We're super-pumped and the morale in Crowbar is real high. We all get along and the camaraderie is there, and it hasn't always been that way in the Crowbar camp, but now everyone knows that the old man's focused!"

If any band encapsulates the unwavering enthusiasm and drive that has made the New Orleans metal scene such a reliable source of amazing music, it's Eyehategod. Mike Williams and his sludgy brethren are back with a vengeance on their new self-titled opus, their first studio album in 14 years, and



Eyehategod: purveyors of heavy as fuck, primal concrete sludge

Philip casting those demons to tape in 2001

Once upon a time... Kirk had no beard. This blew our minds!

Crowbar: we're pretty sure that no one in history has ever spilt these guys' pints

THERE'S BEEN DRUGS, JAIL, DEATH AND HURRICANES!"

MIKE WILLIAMS SUMS UP THE EYEHATEGOD STORY

that hardy blend of lumbering doom riffs and raging punk rock still sounds unique and imbued with an authentic sense of danger. With a history that mirrors the nihilistic, drug-damaged chaos of the band's lyrics and imagery, Eyehategod have survived for 26 years and are clearly made of sterner stuff than most.

"We've been through a lot, man. There's been drugs and arrests and jail and hospitals and death and fuckin' hurricanes!" Mike laughs. "It's pretty amazing that we've been through so much and still exist as a band. We've been through everything horrible and everything great and we've been through it all together. That's the thing about New Orleans, we all just bond together because there's a brotherhood down here. It's like a family, especially after Katrina happened. After that, everybody was clinging to their friends when you didn't really have much else to cling to."

Three bands, three interwoven histories, three killer new records: the saga of the NOLA metal scene's chief protagonists is still very much in progress and the popularity and influence of these riff-wielding lifers looks certain to

keep growing long into the future. The truth is, things are a little different down in New Orleans, Louisiana, and it seems that this multi-headed musical phenomenon could never have occurred anywhere else. As Mike Williams attests, there is something magical in the air in this city; an ancient and ageless spirit that simply will not let the music stop.

"Oh yeah, I can't stress that enough, man," says the vocalist. "There's an otherworldly feeling here. You can take a walk to Congo Square, by the French Quarter, and it's where rock'n'roll basically originated. It's where the slaves would congregate once a week and that was the only place they could play their music. So they'd do their voodoo drumming and that became jazz and it turned into country or whatever else. There's a spiritual feeling that this city has. It's hard to explain."

"This city's got some strange history if you look it up. There's a lot of interesting things that have happened here. Sometimes it doesn't even seem like part of America to me."

"Every city has their own stories why they're the best city, but I've tried to move from here and I couldn't take it and had to move back. There's something that draws you back in. That's New Orleans, man." ✱

DOWN IV: PART 2 IS OUT MAY 12 VIA ROADRUNNER AND THE BAND HEADLINE BLOODSTOCK FESTIVAL IN AUGUST. CROWBAR'S SYMMETRY IN BLACK IS OUT NOW VIA CENTURY MEDIA AND THE BAND ALSO PLAY BLOODSTOCK FESTIVAL. EYEHATEGOD'S SELF-TITLED ALBUM IS OUT MAY 26 VIA CENTURY MEDIA

NOLA POWER THE NEW BREED OF NEW ORLEANS' NOISE-MAKERS...

MOUNTAIN OF WIZARD

PHILIP ANSELMO: "Mountain Of Wizard are a jam band but they're very complex and they have a lot of awesome groove, whether it be Southern or prog rock or whatever. They're excellent at what they do. I don't think that they are too concerned with getting out and touring at all. I think they make music just to make music, but that's fine by me."

MORE INFO: [HTTP://TINYURL.COM/KNXB53U](http://tinyurl.com/knxb53u)

THE GUILT OF...

MIKE WILLIAMS: "I guess people know about my band Corrections House with Scott Kelly from Neurosis, but The Guilt Of... is pretty out there too. It's like an industrial noise thing with some punk elements that I do with my friend Ryan McKern. It's pretty fucked up!"

MORE INFO: [HTTP://TINYURL.COM/QCJHHV2](http://tinyurl.com/qcjhv2)

CLASSHOLE

PHILIP: "These guys do their take on hardcore and it's pretty fucking cool. New Orleans is better known for slow music but there's always been a cool hardcore scene here and a lot of bands trying to weave something new from the old styles, whether it's hardcore, black metal or whatever."

MORE INFO: [HTTP://CLASSHOLE.BANDCAMP.COM](http://classhole.bandcamp.com)

GRISTNAM

PHILIP: "They used to be on our label and they were called Haarp. Now they've changed members and the musical style is quite different. They're a grindcore band. I think they made their name up, which is a pretty smart move because when you Google it, that's the only thing that'll come up. They've just recorded their new EP and it's damn good, man."

MORE INFO: [WWW.FACEBOOK.COM/GRISTNAM](http://www.facebook.com/gristnam)

"THE BAND'S MOST COMPLETE-SOUNDING ALBUM TO DATE"
METAL HAMMER

EPICA THE NEW ALBUM THE QUANTUM ENIGMA

FEATURING 'THE ESSENCE OF SILENCE' & 'UNCHAIN UTOPIA'

LIMITED DIGIBOOK CD INC BONUS ACOUSTIC CD/CD/DIGITAL DOWNLOAD
LIMITED EDITION GATEFOLD DOUBLE VINYL INC EXCLUSIVE TRACK

In Stores May 5th

LIMITED EDITION 3CD EARBOK inc 2 bonus tracks, Acoustic CD and Instrumental CD
available exclusively at recordstore.co.uk

LIVE:
DEC 6th - LONDON
THE FORUM



Available at **hmv**

"Power metal imbued with a flavour of Iron Maiden, Led Zeppelin and other classic hard rock greats.....great stuff"

METAL HAMMER



**IN STORES
NOW**



THE NEW ALBUM

SPACE POLICE - DEFENDERS OF THE CROWN

FEATURING 'SABRE & TORCH' & 'LOVE TYGER'

EDGUY live:

Sept 12th - Manchester, Sound Control,
13th - Nuneaton, Queens Hall,
14th - London, Islington Academy

LIMITED EDITION DIGIBOOK CD (INC BONUS CD)/CD/DIGITAL DOWNLOAD
LIMITED EDITION EARBOK CD (INC BONUS CD + 56-PAGE BOOK)

Order at amazon.co.uk <http://smarturl.it/NBAMZ>

LIVE:
DOWNLOAD FESTIVAL
June 13th



Anti-Mortem

THE STUNNING DEBUT ALBUM
NEW SOUTHERN
FEATURING 'WORDS OF WISDOM' & '100% PURE AMERICAN RAGE'

"Anti-Mortem are a red blooded, southern-fried groove machine.
This is a double-barrelled blast of badass."

METAL HAMMER



LIMITED DIGIPACK CD INC BONUS TRACK
DIGITAL DOWNLOAD

In Stores Now

Available at **hmv**

NUCLEAR BLAST



BAND INFOS, MERCHANDISE AND MORE:

WWW.NUCLEARBLAST.DE
WWW.FACEBOOK.COM/NUCLEARBLASTEUE

FOLLOW US ON TWITTER
@NUCLEARBLASTEU

HYBRID



Northlane (left to right): Adrian Fitipaldes, Alex Milovic, Jon Deiley, Nic Pettersen, Josh Smith

AUSTRALIA'S NORTHLANE ARE ON A QUEST TO OPEN OUR MINDS TO A WHOLE NEW STATE OF CONSCIOUSNESS. AND THESE GUYS HAVE DONE THEIR HOMEWORK...

WORDS: TOM DOYLE. PICS: JAKE OWENS

“We want to push the idea of life as a meaningful thing. I think that’s something that’s been lost

in this day and age, especially when you think of materialist science as trying to dumb down life into a mechanistic process where we’re all just organic robots. I like to think our existence has an aspect that’s a bit more special to it...”

Hammer are catching up with Northlane vocalist Adrian Fitipaldes in the band’s typically chaotic and bustling dressing room, but the topics of conversation are anything but typical. At only 22 years of age – and looking somewhat younger – the unassuming Sydney native is gleefully waxing lyrical about his philosophical ideologies with an impressive intellectual dexterity.

“My life view is an amalgamation of lots of different influences,” Adrian offers in his subtle yet ever-present Australian twang. “The art of Alex

Grey, the philosophies of Alan Watts and Terence McKenna, the work of comedian and activist Joe Rogan and my own personal psychedelic experiences have all impacted me quite profoundly.”

Indeed, as the conversation drifts to the notion of our intrinsic connection to the earth and the power of entheogenic transcendence, the title of the band’s recent full length, *Singularity*, begins to make a whole lot of sense. This is a record which, from the outside, looks as though it could be the work of yet another set of hollow beatdown brats, the likes of which seem to be a dime-for-three-dozen-and-some-change at present. In reality, it’s a body of work which captures both a personal journey of self-actualisation and a musical unification of styles – from beefy metalcore to sprawling prog – with an aplomb that’s as rare as it is invigorating.

“Our main songwriter is our guitarist John [Deiley] and he has such a brilliant mind,” Adrian enthuses. “When he writes it’s like he’s channelling these



Adrian Fitipaldes:
"Let's hear it for
Socrates, people!"

Josh Smith: a bloody
good guitarist... when
he remembers which
way up it goes

auditory hallucinations. He tries to get himself into a certain way of thinking that's not terribly rational. A lot of our music is quite progressive and has an almost cosmic, Eastern vibe to it. To write stuff like that you can't be thinking too linearly."

That notion of being a non-linear, against-the-grain anomaly is one which figures prominently in the quintet's outlook; this is a band unafraid of expressing themselves in whatever manner they see fit. That they have taken the mosh'n'go call-to-arms style of Bring Me The Horizon and melded it seamlessly with a cerebral quality that Tesseract fans will readily recognise is a feat that few in Northlane's peer group would even consider attempting, let alone be able to match. So, what was the inspiration for blurring such diverse influences?

"I'm not sure if we did it intentionally," comes the shrugged reply, "but we definitely recognise that we are part of a very saturated scene and want to stand apart."

While in an internet age the scene of which Adrian speaks is undeniably global, it is one that in recent years has really found its feet in Northlane's homeland. Australian acts like Parkway Drive, Karnivool and Thy Art Is Murder have already achieved varying levels of worldwide success and now it seems the time is right for even more bands from Down Under to grab some glory.

"Dudes like the guys in Parkway have inspired a lot of people to get into bands," the singer confirms. "Sometimes you have to see something to believe it and once you see a domestic band being so successful on that international level you become aware of the possibilities. There's no reason Australian bands can't stand up to acts from anywhere else in the world and we are really proud to be repping for Oz."

"OUR GUITARIST HAS A BRILLIANT MIND. WHEN HE WRITES, IT'S LIKE HE'S CHANNELLING AUDITORY HALLUCINATIONS"

ADRIAN IS PROUD
OF SONGWRITER
JOHN DEILEY

Being from where we are from has thickened our skin; we're used to really long drives and sleeping on the floors of kids we've just met. We have been through all that stuff like playing shows to 10 people and feeling like we were going nowhere, the whole lot! It means that we've got a work ethic pre-installed into us, even when we get to do big shows in the US or the UK and there's lovely catering and a nice bed to sleep in!"

Any burgeoning scene, especially one which has been isolated for so long in the way the Australia was, will inexorably develop a sense of brother and sisterhood. For Northlane, it is that aspect of the Aussie boom which is most humbling and gratifying.

"It's mad really," Adrian notes. "Winston McCall [vocalist of Parkway



No party is complete without a game of musical chairs

The wait for the morning-after fry-up always seems like a lifetime



“A LOT OF OUR MUSIC HAS AN ALMOST COSMIC, EASTERN VIBE TO IT”

ADRIAN WANTS TO TAP INTO NEW DIMENSIONS

Drive] was in the press recently saying that he thought we were going to be the next big thing! That's insane to me; it only seems like yesterday that I was a teenager going nuts for his band. I was in Prom Queen's dressing room a few weeks back working out with those guys! It shows you how quickly things can change.”

There's much more to being in the second wave than just following in awe though, and it feels, to the band at least, as though Northlane are in the midst of an apprenticeship.

“Whenever you go out as the support for a headline band you learn so much – about the ways they conduct their show, about how they conduct their whole business. For example, when we first toured with Karnivool we realised that sometimes the best shows aren't the ones where everyone is going as mad as they can, but where you have a real connection with your instrument and a focus on your musicianship. That was a big thing for us and has taken us to new places as a band. I think those influences will really come to the fore on our next record, we want to bring a more symphonic, orchestral approach to our sound as well as returning to classic rock sensibilities. It's a super-exciting time for us creatively.”

The other major upshot of the band's nationality is the

INFINITE DREAMS

PHILOSOPHER ALAN WATTS SHAPED MANY MINDS FOR MANY YEARS.

The philosophy of the late Alan Watts has inspired artists, comedians and musicians, from Van Morrison to Trey Parker and Matt Stone. A free-thinking visionary who drew together modern and ancient ideologies, his books hooked Adrian Fitipaldes as a teenager: “Alan is known for his interpretations of religious teachings and simplifying existential ideas. He promoted the idea that the universe is a giant cosmic self that has divided into separate objects in order to have the experience of subjectivity. Many concepts he explored reflect the philosophies of Buddhist and Hindu scriptures.”

So now you know. Get reading!

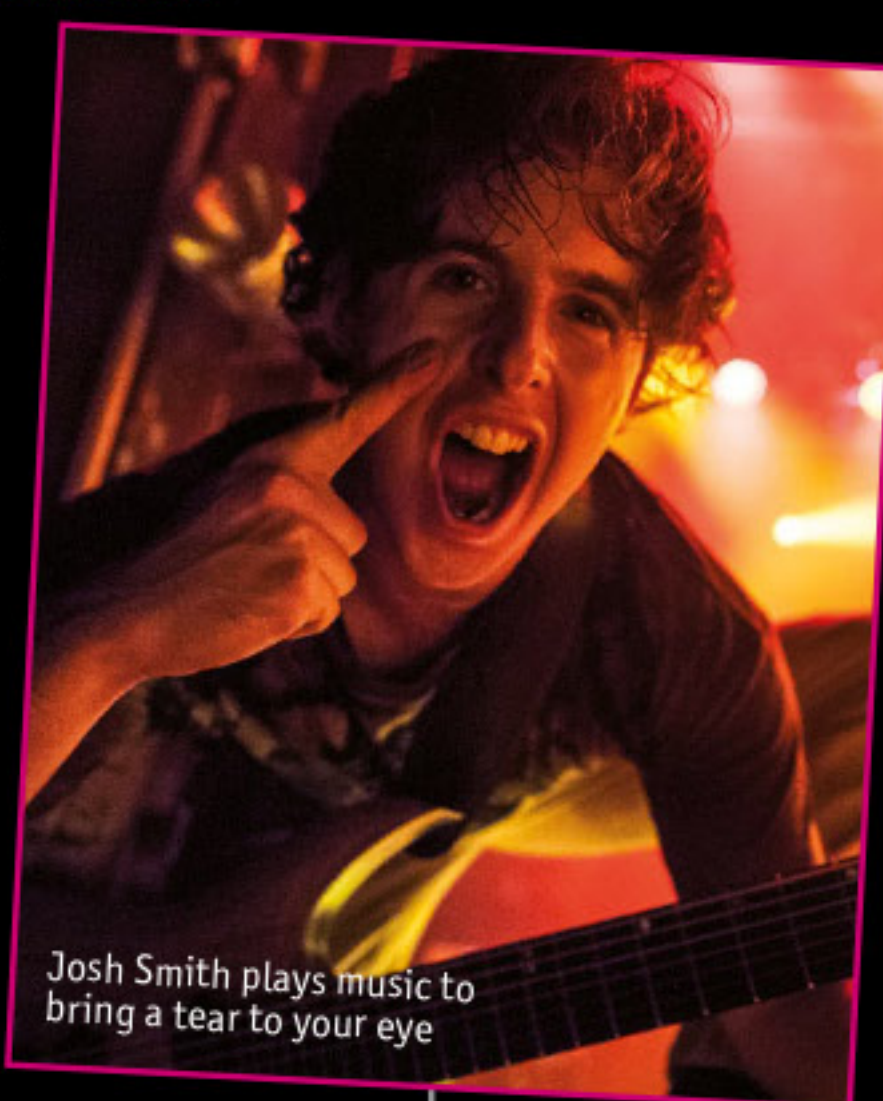
eye-popping natural beauty with which they grew up. “We're all really in touch with nature,” confides Adrian, “and I think it's something which holds us together as a band. I grew up in the suburbs, so kind of halfway between the wild and the city, but as I've gotten older I've realised that no matter how unnatural things may seem: concrete, cities, pollution...

it's good to try and view it all as one process of natural evolution. These days I can feel as much part of the universe in a city as I can in a forest.”

It's this broad-spirited outlook on life, as well as musical composition, that truly sets Northlane apart. Adrian is keenly aware that his talk of ethnobotany and the exploration of human consciousness may put some potential fans off his band, but also seems to recognise that ought not to stop him speaking his mind.

“I think it's the right time to start being open about those things; there aren't too many bands playing the sort of music we do, that deal with the issues we do,” confirms the singer, shuffling in his chair. “I'd like to think we're leading the way in that sense. Some of these existential, spiritual ideologies are quite controversial and I understand that people get worried about them and that's fine. I don't necessarily want to be an advocate for anything in particular but I do want to share my perspective and insights.”

“I look at some of my favourite bands like Meshuggah and particularly Cynic,” he continues. “They don't try and intellectualise things too much; they just let the vibe of what they are about



Josh Smith plays music to bring a tear to your eye

create this atmosphere in their music. I think that's where we'll head eventually, maybe not being so direct and logical with what we're trying to say but just let it flow through us.”

Concerns about soapbox preaching aside, Northlane's message is clearly one of individuality, celebration and incurable curiosity

into the state of the world in which we live. While so many young bands seem to be brutally homogenised and have nothing to say beyond a request for you to pick up some merch on the way out of their gig, a philosophical backbone – even if it is one you don't agree with – feels like a breath of fresh air.

“It's actually quite simple really,” the diminutive vocalist asserts. “Question everything, find out what is real for yourself. As [American philosopher] Terence McKenna said, ‘Culture is not particularly your friend.’ Mistrust people, mistrust ideology. Everyone is trying to sell you shit and hold you back from what is true and meaningful in your life. Once you recognise that, you can start making choices about what kind of life you actually want.”

And what do Adrian Fitipaldes and Northlane want?

“I want to help people and make the world a better place. In both my music and my lifestyle. We are all vibrations, ultimately. Matter is vibratory and music is too. We just want to communicate with nature through the vibrations of our music.” ✕

SINGULARITY IS OUT NOW VIA WE ARE UNIFIED



Alex Milovic, if anyone can play those notes in that position, he can

GOTTHARD



**THE NEW ALBUM
OUT NOW**

[PIAS] ARTIST & LABEL SERVICES **G**records WWW.GOTTHARD.COM musikvertrieb ag

"A great show. They look and sound just like the real thing"

***CLASSIC*
Rock**



"They're the best tribute band in Britain"

KERRANG!

HELL TO PAY TOUR 2014

MAY

Sun 4th	The River Rooms, Stourbridge
Sat 10th	New Milton Memorial Centre, New Milton
Sat 17th	Assembly Hall, Tunbridge Wells
Sat 24th	Concorde 2, Brighton
Sat 31st	The Marlborough Hall, Halifax

www.dirtydc.co.uk
THE AC/DC TRIBUTE

SWEDEN'S HEAVY METAL HEROES RETURN



Sabaton

**THE AMAZING NEW ALBUM
HEROES**

FEATURING 'TO HELL AND BACK' & 'RESIST AND BITE'



LIVE:
DOWNLOAD FESTIVAL
June 15th

LIMITED DIGIBOOK CD INC 2 BONUS TRACKS
CD/DIGITAL DOWNLOAD
LIMITED EDITION GATEFOLD VINYL INC 2 BONUS TRACKS

In Stores May 19th

Pre-order at amazon.co.uk <http://smarturl.it/NBAMZ>

LIMITED EDITION EARBOK inc 5-track bonus CD
available exclusively at recordstore.co.uk

FOLLOW US ON TWITTER: @NUCLEARBLASTEU
BAND INFOS, MERCHANDISE AND MORE:
WWW.NUCLEARBLAST.DE
WWW.FACEBOOK.COM/NUCLEARBLASTEUROPE

NUCLEAR-BLAST

"I HONESTLY HAVE
**NO FEAR
OF DEATH**
AND I'M NOT SAYING
THAT TO BE MACHO"

TOM DOESN'T FEAR THE REAPER



WARRIOR THE WARRIOR

Tom G Warrior:
the man, the myth,
the music-maker

Just a few months ago, Tom G Warrior's girlfriend begged for him not to take his own life. *Hammer* meets the underground metal hero to find out what took him to the edge...

WORDS: GREG MOFFITT. PICS: ESTER SEGARRA

Tom Gabriel Warrior is an extreme metal icon. Renaissance man, obdurate contrarian and founder of cult legends Hellhammer and the much-revered Celtic Frost, his unique and visionary career has been vastly influential. Although many mourned Celtic Frost's implosion in 2008, Tom bounced back with Triptykon, a project every bit as fearless and fearsome as anything he'd done before. The band's 2010 debut album, *Eparistera Daimones*, won widespread praise for its audacious, uncompromising style and the follow-up *Melana Chasmata* plunges into even more desolate territory. Like everything in Tom's life, however, it comes at a cost. Few musicians can claim to pour their heart and soul into everything they do; fewer still go beyond this point to a place where the boundaries between art and life dissolve completely. Tom is one of those people.

"I constantly have enough of the world and have been close to suicide more than once in my life," he confesses. "Suicide is the most personal decision one can make. The fact that I'm still here is because my girlfriend pleaded with me not to take the ultimate step. The chances of her succeeding were minute, but after her pleading for days, it broke my heart. It's impossible to describe in words what happened, but the reason I decided to attempt to stick around was her pleading. I have a beautiful time with her but that doesn't negate everything that has led to this point. It's a daily challenge to stick around and I don't know whether it'll be months or years."

Prompted to elaborate on what drove him to this point, Tom remains reluctant.

"Nothing in my life now resembles what it was three years ago," he intones darkly. "There were a number of things which took place; it's not just one single issue. I had no influence on it and it was and still is extremely difficult to deal with. It's nothing new in my life but it's not something I welcome. But it happened and I had to deal with it and for a long time I wasn't even sure if I would finish this album because everything became secondary. The album and the band weren't the most important thing I had to deal with in my life at the time. I'm hesitant to go into more detail because, as I've said many times before, it would resemble reality TV shows or Britney Spears where they promote albums with personal tragedy, which I think is very cheap. Stuff happens but to smear it across the press is embarrassing. Everybody has problems in their lives and people understand that, but there's a certain point where it's embarrassing and I want to stay away from that."

An astute listener may, however, be afforded some insight into the mind of the man by paying close attention

to his work. Whereas *Eparistera Daimones* was fuelled by rage, *Melana Chasmata* is driven by a much more personal array of demons.

"It's intimate and private because it's real," agrees Tom. "The first album was driven by anger, by pain, and by frustration, even to some extent by hatred, due to the closeness of the production, to the demise of Celtic Frost and the way that happened. Once that was dealt with, the door was open for Triptykon to deal with more private, intimate feelings, and they have become more intense. The older I've become, the more personal and intimate my lyrics have become and because of things that happened to all of us, I think the new album is the most intimate and revealing of all."

Talk of getting older reminds us that Tom turned 50 last year. Rather than see it as one step closer to retirement, in his maturity he has uncovered a new-found strength and sense of purpose.

"Birthdays are boring," he snorts. "After 50, they're run of the mill and I did exactly nothing for my 50th. My 40th, although a number like any other, was an important mental transition. It was strange and it took some time to get used to, but now I've reached 50, it's made me very confident. I even derive some perverted pleasure from being 50 and still playing extreme metal. In all honesty, if someone said I could trade, I wouldn't want to be young again because I didn't have this confidence and experience when I was younger."

One of the most enduring relationships in Tom's often turbulent life has been with surrealist painter and sculptor HR Giger, best known for creating the Alien of the eponymous movie series. Within Giger's hellish biomechanical dreamscapes Tom found the perfect visual expression of his own dark and sometimes disturbing music. Beginning with Celtic Frost's 1985 effort *To Mega Therion*, Giger's artwork has adorned the sleeves of three of Tom's releases, including both Triptykon albums.

"I discovered Giger when I was a child because my father had Giger's first two books and a large Giger print framed on the wall," Tom recalls. "I'd never seen anything like it and I was completely impressed by them. This was years before Giger did *Alien* and won the Oscar. When I later met [Hellhammer/Celtic Frost bassist] Martin Ain, I discovered he had the same passion. Even though Giger is an artist and has nothing directly to do with music, the aura and atmosphere of his imagery was a very strong influence on Hellhammer and Celtic Frost, as unable as we were at the time to translate it into music. Later when we wanted to contact him, we



OFF
LINE



"I DERIVE PERVERTED PLEASURE FROM PLAYING EXTREME METAL AT 50"

THIS UNDERGROUND HERO IS STILL ENJOYING HIS WORK

looked in the phone book and to our astonishment he was in there. So we wrote to him in our shaky teenage handwriting trying to explain that in our own tiny little way we were trying to express the same things that he as a genius expressed. To my surprise, some weeks later the phone rang and my insane mother answered it and came to me saying, 'There's a guy on the phone called Giger.' We talked on the phone quite a lot, but it was years later before I met him. When Triptykon started, I approached him with the idea of collaboration on an image I had previously thought would be perfect for Celtic Frost. That became the cover of the first Triptykon album. To start Triptykon with Giger as my mentor and with his blessing was hugely symbolic for me. I've been led to believe he loves that album even though he's an ardent jazz admirer. My life is tied to his and in a much smaller way his to mine. I feel honoured that he has granted me so much."

Themes running through Triptykon's work and echoed in Giger's morbid, mesmerising masterpieces – transmutation, warped eroticism, misanthropy and many more – are a direct reflection of Tom's worldview. Beginning with a dysfunctional upbringing – as documented in his 2000 autobiography *Are You Morbid?* – Tom has endured more than his fair share of struggles, prompting the question: how does he focus on just the music?

"*Melana Chasmata* was one of the most difficult albums, if not the most difficult, I've

ever worked on," he explains. "Everything you might imagine. Difficult production in the studio, a difficult mix, issues in our private lives... three of the members had very drastic events occur in their lives and I'm one of those members. Serious events which in my case necessitated taking one and a half years off from the production of the album, which is why it came out so late. But I'm glad it's done and out there because it closes a chapter that I'm very glad is closed, it was time for it to end."

Which brings us back to the single most significant theme of all: closure, and ultimately, death. From *Hellhammer* onward, Tom Gabriel Warrior has laboured under the banner 'only death is real'. Of course, it's easy to talk about death – even mock it – especially when it appears to be a long way off. In Tom's experience, however, death is an ever-present part of life that simply cannot be ignored.

"I can honestly say I have no fear of death," he states matter-of-factly, "and I'm not saying that to be macho. I've had many direct experiences with death and I'm very aware of what it entails. Once you've lived through certain experiences and have nothing to lose, death doesn't seem so bad. There was a time when I was very young when I thought I wanted to have a better life and live as long as possible. In the meantime, I *have* lived, and I don't perceive life as incentive enough to hang around. Death is very much part of my thinking and I'm not clinging to life: quite the opposite." ✝

**MELANA CHASMATA IS OUT NOW
VIA CENTURY MEDIA**



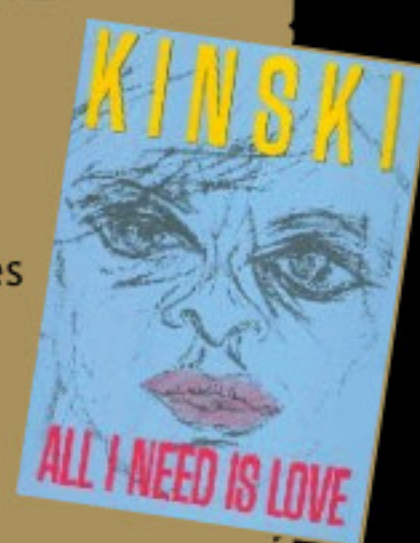
Triptykon: unleashing
Melana Chasmata
on the world

BOOKS THAT KILL!

A VORACIOUS READER AND RABID BOOK COLLECTOR, TOM RECOMMENDS FIVE TOP TOMES.

**ICH BRAUCHE LIEBE
[I NEED LOVE]
BY KLAUS KINSKI, 1991**

"One of the most intense autobiographies ever written, and a book I have read uncounted times. Kinski was of course a highly controversial character (even before recent allegations by his daughter Pola), and the extent of this book's truthfulness is debatable. But this is a book like no other. Unfortunately, the English translation is abbreviated and far less drastic."



**NECRONOMICON
BY HR GIGER, 1977**

"As iconic as a book can be. Giger's masterpiece, then and for all times. This is a statement of massive proportions, and an intense visual feast due to its format."



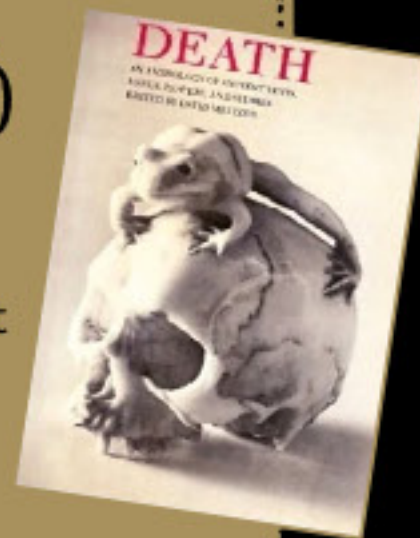
**ZÜRICH 1933-1945
BY STEFAN INEICHEN, 2009**

"An implausibly comprehensive and riveting compilation of architecture and individual human stories during World War II in the city I call my home. Incredibly well researched."



**DEATH (AN ANTHOLOGY OF
ANCIENT TEXTS, SONGS,
PRAYERS, AND STORIES)
EDITED BY DAVID
MELTZER, 1984**

"An extraordinary compilation of poignant and sometimes distressing works."



**LED ZEPPELIN -
FEATHER IN THE WIND -
OVER EUROPE 1980 BY
DAVE LEWIS, 2011**

"A detailed account of Led Zeppelin's last tour before John Bonham's death. I attended this tour as a teenager in Zurich on June 29, 1980. The concert was fantastic and later became legendary due to a bootleg. Bonham would be dead less than three months later."



The Festival Survivors Kit Competition at EMP

EMP  **LIVE LOUD!**



YOUR CHANCE TO WIN!

Festival Camping Equipment
 > including Rucksack, Tent, 2 Sleeping Bags, 2 Drinking Horns and much more ...

www.emp-online.co.uk/competitions/
 ROCK! MERCHANDISE / MUSIC / ALTERNATIVE FASHION / BOOTS & SHOES / BAND SHIRTS / ACCESSORIES

A&D PRODUCTIONS PRESENT

EDEN'S CURSE

RETURNING TO THE UK WITH THEIR BRAND NEW LINE UP!



AS SEEN ON TOUR IN THE UK SUPPORTING:

DREAM THEATER
 STRATOVARIUS
 FIREWIND
 ALESTORM

SYMPHONY OF SIN
 THE U.K. TOUR

MAY 2014

- 19 - IVORY BLACKS, GLASGOW
- 20 - THE RAILWAY, BOLTON
- 21 - SNOOTY FOX, WAKEFIELD
- 22 - SLADE ROOMS, WOLVERHAMPTON
- 23 - YARDBIRDS, GRIMSBY
- 24 - STATIC, SWANSEA
- 25 - THE UNDERWORLD, LONDON

TICKETS AVAILABLE ONLINE AT WWW.EDENSCURSE.COM/UKTOUR

OFFICIAL WEBSITE: WWW.EDENSCURSE.COM

OFFICIAL FACEBOOK: WWW.FACEBOOK.COM/EDENSCURSEOFFICIAL

OFFICIAL TWITTER: TWITTER.COM/EDENSCURSE

“YOU WANT FIRST-CLASS MUSICIANSHIP ALIGNED TO HUMBLE HOOKS AND GROWL-FREE VOCALS? LOOK NO FURTHER THAN SYMPHONY OF SIN.”

“CONSTANTLY SHIFTING MOODS, A BROAD RANGE OF TEMPOS AND EMOTIONS AND A FULL-BODIED PRODUCTION MAKE SYMPHONY AN ABSOLUTE JOY. ALBUM OF THE MONTH.”

“ON THE NEW ALBUM, WITH A FRESH LINE-UP, THEY HAVE TAKEN EVERYTHING TO A NEW LEVEL. THIS IS ONE OF THE BEST ALBUMS YOU WILL HEAR IN 2013.”

OUT NOW ON **AFM** RECORDS

WWW.AFM-RECORDS.DE

DORO

RAISE YOUR FIST 30 YEARS ANNIVERSARY EDITION



* 9 tracks including cover versions of classic songs by LED ZEPPELIN, DIO & METALLICA.

LIMITED EDITION 2CD SET PLUS 'POWERFUL PASSIONATE FAVORITES' BONUS CD* DIGITAL DOWNLOAD

In Stores May 5th

Pre-order at amazon.co.uk <http://smarturl.it/NBAMZ>

30th Anniversary Show - May 19th - London, Islington Academy

RAGE

The Soundchaser Archives
 30th anniversary



A unique collection of rare and previously unreleased tracks covering the German Power Metal band's entire career. Bonus DVD includes their live performance at 'Masters Of Rock 2013' + exclusive band interviews.

LIMITED EDITION 2CD+DVD DIGIPACK/DIGITAL DOWNLOAD

In Stores May 26th

Pre-order at amazon.co.uk <http://smarturl.it/NBAMZ>

FOLLOW US ON TWITTER: @NUCLEARBLASTEU

BAND INFOS, MERCHANDISE AND MORE:
WWW.NUCLEARBLAST.DE
WWW.FACEBOOK.COM/NUCLEARBLASTEUROPE

NUCLEAR-BLAST

MONSTER TRUCK



All kitted out for a night to remember



Book them and they will come, we were told...



Monster Truck (left to right): Jeremy Wideman, Steve Kiely, Jon Harvey, Brandon Bliss



Jeremy Wideman unleashing fury with his trusty SG



Jon Harvey enjoying a game of 'Truck Or Fuck'



LIVE NATION

SCORPION CHILD
Dressing Room

LIVE NATION

MONSTER TRUCK
Dressing Room

DON'T FUCK WITH THE TRUCK

The mainstream kept telling us rock was dead, so we thought we'd team up with our sister mag *Classic Rock* and prove 'em all wrong. Welcome to the Lords Of The Riff tour, starring Monster Truck...

WORDS: STEPHEN HILL PICS: DEREK BREMNER

If you were to choose two professions in which you would expect to be allowed the luxury of a lie-in then one would imagine that 'rock star' and 'lord' would sit pretty high at the top of the list. And yet it's 6.30am on a chilly Wednesday morning in Nottingham and Canadian groove merchants Monster Truck are up, awake and driving down to the big smoke of London town. Their mission is to rumble the walls of yet another British venue on the Hammer-sponsored Lords Of The Riff tour alongside co-headliners Scorpion Child and Welsh blues rockers Buffalo Summer.

It is, as bassist and vocalist Jon Harvey rightly points out, "Real early and real cold." Certainly this kind of early morning wake-up call is no way to treat

royalty, rock or otherwise. Luckily, Monster Truck don't really have time for fatigue as the minute they reach London, Jon and guitarist Jeremy Widerman are whisked straight off to the headquarters of TeamRock Radio. There, they plug the tour with impressive enthusiasm considering the ungodly hour, and win themselves a chocolate hockey puck after competing in a whimsical on-air game of 'Truck Or Fuck'. Never heard of it? It's where the two men have to guess whether the various absurd names being put to them are the monikers of actual monster trucks or porno flicks. "Pissing Angels?" says Jon, his face screwing up in disgust.

"Yeah, I don't think I'm going to be watching that one any time soon."

Still, you got 11 out of 20, enough to win the chocolate hockey puck.

"I love hockey," Jon sighs. "But sadly I'm lactose intolerant."

Worthless prizes aside, it's clear that Monster Truck are delighted to be in London. As we get whisked from the radio station to The Underworld in Camden where tonight's gig takes place, Hammer regales the band with stories of the many classic gigs its walls have seen, from Kyuss to Converge, Entombed to At The Drive-In.

"Well, this is the night we've been most looking forward to," keyboardist Brandon Bliss enthuses. "We've all heard about this venue!"

"The whole tour has been great, though," Jeremy tells us. "It just feels like rock is important here in the UK. Every gig has been mostly sold out and if it isn't sold out, the rooms are small enough to make it feel like it is. The bill is awesome too – both us and Scorpion Child get to play a full set, and the real surprise has been Buffalo Summer. We

didn't know those guys – they got added to the bill late, I think – but anyone coming out is going to see three bands that could quite conceivably blow the others off the stage."

You get the feeling that the Truck, who are able to command big crowds back in Canada, are relishing the chance to be back in the dingy venues where they made their name.

"Yeah, well, this is home for us!" laughs Jeremy. "I mean, we're miles from home but

"HE'S THE UGLIEST MEMBER OF BLACK VEIL BRIDES I'VE EVER SEEN"

Steve Kiely didn't know what to think of Mortiiis



we did years in Canada playing venues this size. These are the sort of places we know we can play in our sleep."

A new challenge looms on the horizon for the band, though. As we wander through Camden, taking in the sights and sounds, talk turns to their plans after the tour finishes in the UK. A summer spent trawling US arenas as support to both Alice In Chains and Alter Bridge beckons, bringing with it a new set of challenges for their live shows.

"Well I like bigger rooms," shrugs Jon. "I don't like getting hit by cymbals."

"Yeah, I like to have more space to run around, that's the first thing," Jeremy continues. "Plus our sound is suited to venues that size. That's why some of those more technical metal bands can never get out of those smaller venues. Their music doesn't translate onto bigger stages, but we are, as you can tell from the name of this tour, a riff-based band. There's space in between the sound and it carries. It worked for Sabbath and Zeppelin and from day one, we've always had that in our minds. We aspired to be one of those sorts of bands."

As we walk, the band decide to pop into the Metal Militia store, where the merch of every group imaginable is available.

"Woah!" says Jon. "An Accept patch. That's cool, man!"

As the band browse, Jon talking up Ghost to anyone who will listen, drummer Steve Kiely spies a TV in the corner.

"Who the hell is that?" he enquires, as the prosthetic grimace of Mortiiis gyrates inches from his face. "He's the ugliest member of Black Veil Brides I've ever seen."

LORDS OF THE RIFF VOL. 1

MONSTER TRUCK

Steve Kiely:
cross with his kit



No trip to Camden
would be complete
without it



Jeremy giving us his best
Angus impression



With no purchases made due to the shopkeeper's 'never give a discount to anyone ever' policy, we head to a boozer for a quick Guinness before the soundcheck. Jon in particular looks longingly at the pitch-black liquid as he sips away, before revealing his love of UK produce by telling *Hammer* how he buys imported Branston pickle back home for an eye-wateringly exorbitant price.

So, we ask: you guys are real old-fashioned rock fans, right? Can you be the band to unite the tribes of modern and classic rock?

"I think so," says Brandon. "No one else is really doing a contemporary take on the classics. We grew up listening to all the legendary hard rock bands but also we throw in a bit of Rage Against The Machine or Faith No More. We hit that middle spot."

Drinks gulped, it's time for the band to soundcheck and get their first glimpse of the hallowed Underworld.

"I don't know how they're going to get 500 people down here," Jon wonders aloud.

But they do. Fast forward a few hours, the doors have opened and it's starting to fill up. Also present is Ben Ward of Orange Goblin. He's here in a working capacity as tour manager for Scorpion Child. So what's his take on Monster Truck?

"IT JUST FEELS LIKE ROCK IS IMPORTANT HERE IN THE UK"

Jeremy feels right at home

"Good guys," he says. "There's been a great camaraderie on this tour, and they are a top band and top people. You'll see tonight, they're going to go far and they're doing it for the right reasons. So you can only be happy for them."

This being a co-headlining show, you wonder who the majority of people are here to see,

but one quick look at the merch stand puts Monster Truck in pole position of shirt sales. Of course, this may have something to do with their superb 'Don't Fuck With The Truck' designs, and the fact they're closing tonight, which means they could be seen as the big boys here.

"Well," Jeremy begins, "we don't look at any of those things. We're here to play our music and we put enough pressure on ourselves in delivering the

best performance we can and not get caught up in any of those outside interferences. I really do hope people get here early enough to check out Buffalo Summer."

With those words ringing in our ears, *Hammer* heads out to watch the openers play to a healthy crowd who nod along in approval to their impressive Black Crowes-esque rock.

It's almost full to the brim by the time Scorpion Child take the stage and spend the next hour careering through a sweat-drenched set of beautifully crafted, 70s-style hard rock to a delirious response.

Backstage, Monster Truck are gearing up into show mode, Jon doing vocal warm-ups with the most intense stare plastered over his usually grinning face, and only Brandon seems relaxed enough to talk.

"Man," he says, looking at the panting members of Scorpion Child entering the room. "I wish I was like that right now." Quite a high, right?

"The body isn't designed to take that sort of amount of adrenaline," says Jeremy. "I always say to people, 'Don't even bother speaking to me for an hour after the show. I won't hear you.' You just totally spin out."

As he says this, it's time for Monster Truck to hit the stage and put on one of the finest rock'n'roll shows you'll see in some time. The crowd scream every 'woah-woah' back to the band at deafening volume as Jeremy skips around the stage, peeling off those gargantuan riffs. Steve pounds his kit as if it's just insulted his mother, Brandon layers it all with rich washes of keys with a shit-eating grin on his face, and Jon's honey-coated croon and thundering bass rock the Underworld to its very core. It is, frankly, a fucking stunner of a show.

After a triumphant set, we have to ask the band what they think those who missed the tour have missed out on.

"Well they missed three bands who play pure, real rock'n'roll music," Jeremy says. "And they might just have missed the chance to see us in a venue as small as this again."

Don't even doubt it for a second. You just don't fuck with The Truck. ✖

FURIOSITY IS OUT NOW VIA DINE ALONE

ROCK BY NUMBERS

MONSTER TRUCK'S AAA ANTICS BLOW BY BLOW

3 MEMBERS OF THE TRUCK WHO CAN RECOGNISE MORTIIS

7 IS ROUGHLY THE COST IN POUNDS OF A JAR OF BRANSTON PICKLE IN CANADA

N/A

NUMBER OF RIFFS ON THIS TOUR. INCALCULABLE!

0

POUNDS SPENT IN CAMDEN'S FAMOUS METAL MILITIA SHOP

3451 4

MILES THAT SEPARATE LONDON, ONTARIO FROM LONDON, ENGLAND

HOURS' SLEEP FOR THE BAND BETWEEN NOTTINGHAM AND LONDON

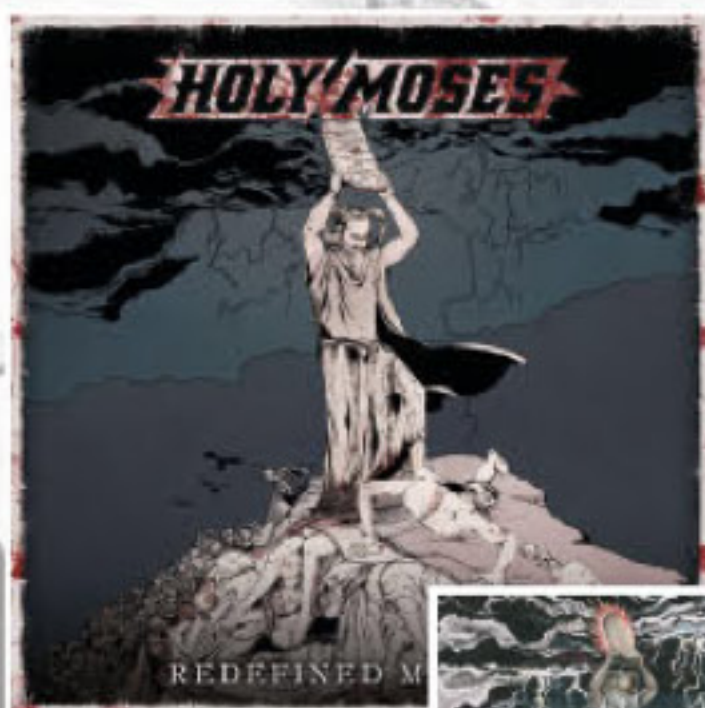


THE NEW STUDIO ALBUM! DIGI - CD - 2LP - DOWNLOAD

**OUT
APRIL
28TH!**

PRONG LIVE 2014
08.08. GB-DERBYSHIRE - BLOODSTOCK OPEN AIR

WWW.PRONGMUSIC.COM



HOLY MOSES REDEFINED MAYHEM

FINALLY -
THE FIRST STUDIO ALBUM AFTER 6 YEARS!
CD - 2LP - DOWNLOAD

HOLYMOSES.NET

OUT APRIL 28TH!

OUT APRIL 28TH!



WWW.MEKONGDELTA.EU



"IN A MIRROR DARKLY"
PROGRESSIVE THRASH
METAL AT ITS BEST!
CD - 2LP - DOWNLOAD



Mystical, heavy & bombastic!

LTD First Edition Mediabook + Bonus CD!

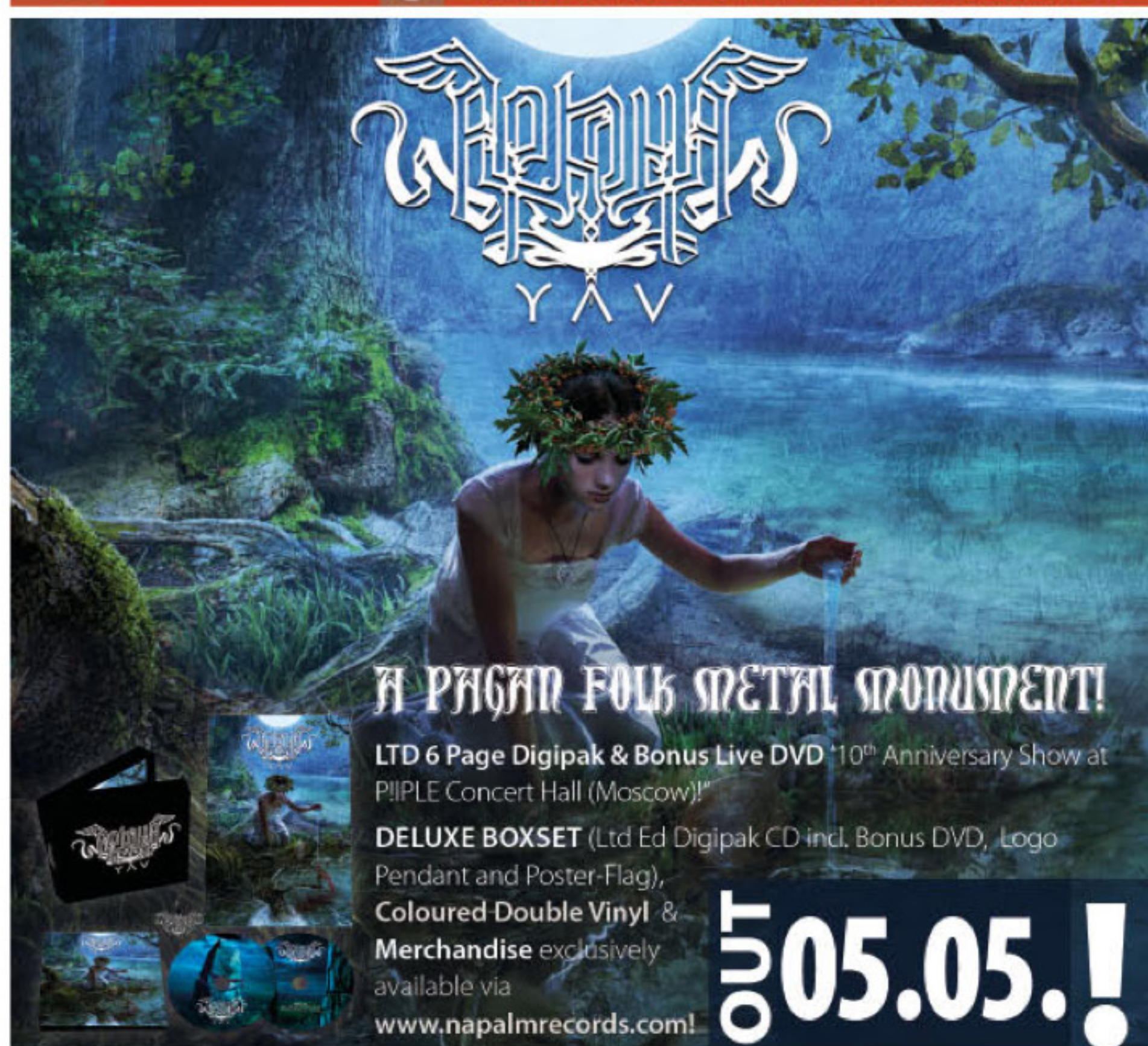
DELUXE BOXSET (Mediabook + Posterflag + Pendant),
Coloured Double Vinyl & Merchandise exclusively available via www.napalmrecords.com!

05.05.!

LIVE!

09.05. London / Underworld

10.05. Bilston / Dames of Darkness Festival



A PAGAN FOLK METAL MONUMENT!

LTD 6 Page Digipak & Bonus Live DVD "10th Anniversary Show at P.I.P.P.L.E Concert Hall (Moscow)!"

DELUXE BOXSET (LTD Ed Digipak CD incl. Bonus DVD, Logo Pendant and Poster-Flag),
Coloured Double Vinyl & Merchandise exclusively available via

www.napalmrecords.com!

05.05.!

THE FUTURE OF TRUE ROCK!



THE CAVE
& THE SUNLIGHT
Limited First Edition
Digipak & Bonus Track

Coloured Vinyl Editions
for both Albums exclusively
available via

www.napalmrecords.com!

05.05.!

THE BANJO

The legendary
Heavy Stoner Rock
Debut finally
available on CD!



essential
music &
marketing

FACEBOOK.COM/
NAPALMRECORDS



GET THE NAPALM
MOBILE APP



NEW ONLINE STORE!
WWW.NAPALMRECORDS.COM!



WWW.SPV.DE

/steamhammerofficial

SPV

SHOP.SPV.DE

THE GOSPEL

THIS MONTH'S GOOD, BAD AND UGLY

CROWBAR

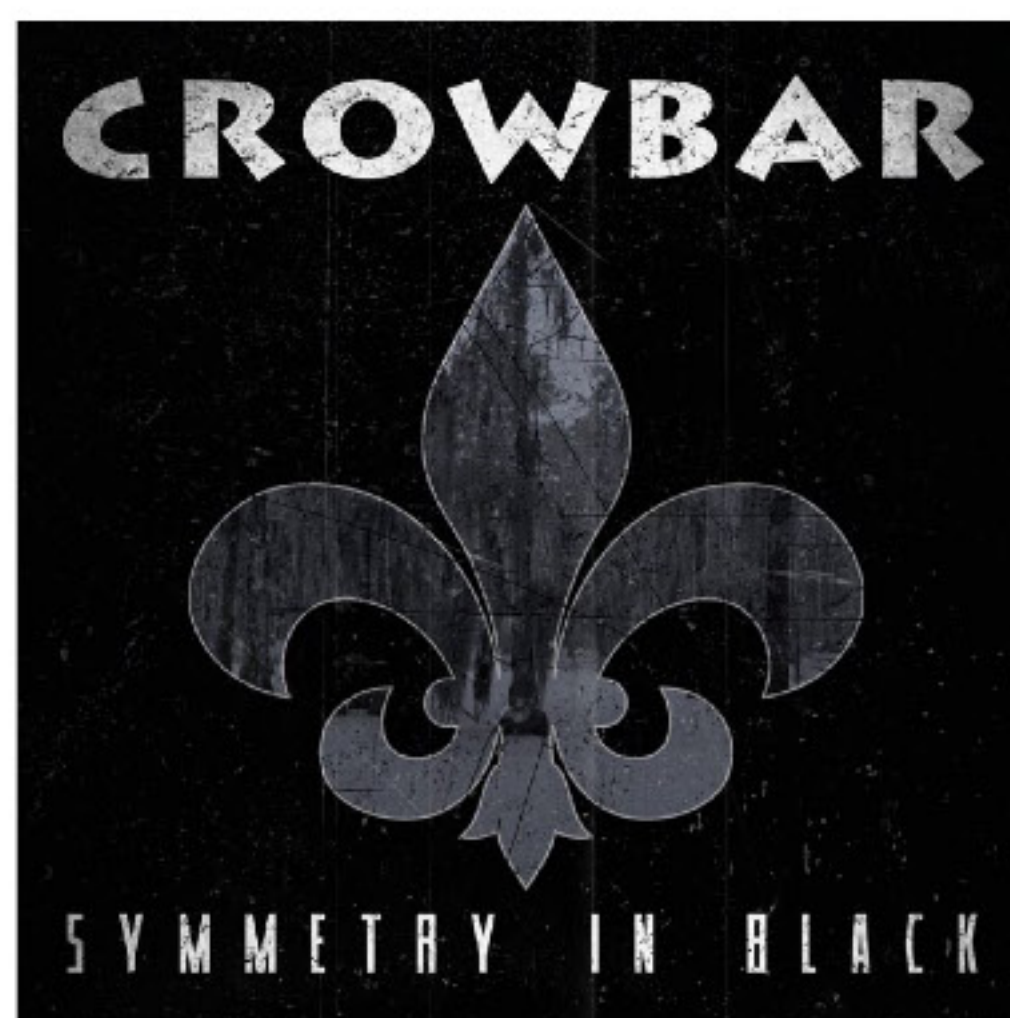
SYMMETRY IN BLACK

| CENTURY MEDIA |

Kirk Windstein and co find new shades of despair

By quitting the arguably more lucrative and high-profile Down after 22 years and re-dedicating himself to the band he formed back in 1989, Kirk Windstein sent out the clear message that this is Crowbar time and all other distractions must and will be kicked to the kerb. Of course, there wouldn't be much point in Kirk putting all his eggs in one basket if this new chapter in the band's story didn't begin with a record that surpassed expectations to some degree. *Sever The Wicked Hand* in 2011 was a sturdy piece of work, but hardly a classic: simply put, *Symmetry In Black* needs to be bigger, better and, ultimately, career-defining. This is Crowbar time, so make it count.

Any doubts that this album showcases a band clicking into a higher gear evaporate almost immediately. Opening track *Walk With Knowledge Wisely* adheres rigidly to the Crowbar formula – lissom, downtuned riffing, a prevailing sense of melancholy and rage, nose-flattening heaviness and aggression – but there is something different about the band's delivery, as if what was once rendered only in vivid monochrome has now taken on three dimensions: a richness of colour and a melodic depth underpinned by a vocal performance that is plainly the finest of Kirk's career. *Symmetry In White* follows – another exercise in pulverising sorrow and, again, a manifestly more rounded and deftly crafted song that belies Crowbar's myopic reputation.



The simple truth here is that Kirk Windstein has written some of his best ever songs this time around, harnessing the irresistible simplicity of ancient gems like *All I Had (I Gave)* and *Planets Collide* and projecting it across a broader sonic canvas. The band's uniqueness is retained throughout, but the subtle embellishments and elegant maturing of Kirk's melodic instincts ensure that *Symmetry In Black* is too strong and too distinctive to be overshadowed by revered past glories. It's hard to imagine a song as beautifully realised as *The Foreboding* sitting comfortably on any previous Crowbar album, for instance. Pitiless in its punishing, pendulous gait, the song's central riff is instantly memorable and the big guy's vocal harmonies are sublime, inventive and wickedly eerie. In contrast, *Ageless Decay* is a no-nonsense skull-cracker that harks back to the brutal clatter of *High Rate Extinction*



This is the album that Kirk Windstein always wanted to make

(from 1993's self-titled album) while still acknowledging the bolder ambitions upon which the rest of this album thrives.

In terms of surprises, *Symmetry In Black* is well-equipped. The woozy psychedelic mantra of *Amaranthine* makes perfect sense between *Ageless Decay* and *The Foreboding*; an oasis of sinister calm between two thudding downpours. In contrast, the riff that precedes *Teach The Blind To See*'s final chorus is as twisted and disorientating as anything on the new Triptykon album, but slots seamlessly between huge slabs of jolting groove.

Devoid of filler, crackling with renewed confidence and intent and, as ever, heavier than just about everything else you'll hear in 2014, *Symmetry In Black* is, you may infer, the album that Kirk Windstein always wanted to make. Pound for pound, riff for riff, it's a stone cold classic.

9

DOM LAWSON

FACT

Crowbar's *Existence Is Punishment* was featured on *Beavis And Butt-head*, garnering this gem from Butt-head: "They're always... taking a dump."



Kirk Windstein
| VOCALS, GUITAR |

WHAT MADE YOU DECIDE TO QUIT DOWN AFTER 22 YEARS TO FOCUS ON CROWBAR?

"In my opinion I maybe took on too much, trying to be in too many bands and have a family and everything else. I just have to step away and the guys knew that and they accept it and they felt the same way too, I think. I feel blessed to be able to look into the future with Crowbar and see what else we can accomplish. I feel young again and confident and full of total desire and determination and focus."

SYMMETRY IN BLACK SEEMS BIGGER AND MORE COLOURFUL THAN PREVIOUS CROWBAR ALBUMS...

"Yeah, I like that description! It is bigger and we tried to make it more colourful. We're really proud of it. The vibe in the band is great right now and I feel really good about the new songs. We have more than 100 Crowbar songs to choose from when we play live now. That's pretty crazy."

DOES CONCENTRATING ON CROWBAR MEAN NO MORE SIDE-PROJECTS?

"I may have time to do a Kingdom Of Sorrow thing with [Jamey] Jasta every now and then, but Crowbar is my life. That's Kirk Windstein at 49. I'm putting all my efforts into this band and I still believe in it, but I believe in all the other guys' bands too and I always will. I'm pretty sure we all wish each other nothing but the best. With us, Eyehategod and Down, we all kept doing what we're doing and forging ahead, even though we came to complete stops at times. We all have a long, bright future on the horizon and I'm real excited about that."

PRIZE WINNERS

FOUR CLASSIC CROWBAR CUTS



Crowbar
PAVEMENT - 1993

Produced by fellow New Orleans resident Philip Anselmo, the second Crowbar album casually outstripped the band's 1991 debut *Obedience Thru Suffering* and both refined and defined their sound forevermore.



Oddfellows Rest
MAYHEM - 1998

The fifth Crowbar album heralded an evolutionary leap while still retaining the sorrowful brutality and feverish riff addiction. Worth checking out for the monstrous *Planets Collide* alone, this is a late-90s gem.



Sonic Excess In Its Purest Form
SPITFIRE - 2001

With more melody and an even heavier guitar tone, Crowbar's seventh album brought them into the 21st century. It also features *The Lasting Dose* - a contender for Best Crowbar Song Ever.



Sever The Wicked Hand
CENTURY MEDIA - 2011

Kirk Windstein's decision to quit booze, albeit temporarily, led to this focused and destructive collection of songs that seldom strayed from Crowbar's traditional sonic path.



Down: far too heavy to make sandcastles

DOWN

DOWN IV, EP TWO

| ROADRUNNER |

NOLA rockers hit halfway on full throttle

In the summer of 2011, Down announced that instead of recording a new full-length album, they would instead release four EPs over the course of the next two years. The band pointed out that such a strategy offered nothing but upside for fans – EPs are not only cheaper, but the protracted release cycle would afford Down the luxury of releasing only their strongest material amassed during that period. More exciting was the promise that each of the four EPs would convey its own distinct elemental weight; the first would be gravitationally heavy, while subsequent releases might be mellow, doomy or extreme. In 2012, the band released the first chapter, *Down IV, Part I – The Purple EP*: a bare-knuckled slugfest of raw, sticky riffs that some hailed as a welcome return to their early 00s output, particularly on blinders like *Witchtripper* and *Misfortune Teller*.

While 2013 should have seen the release of the fourth and final instalment of the EP cycle, instead Down embarked on a sprawling road campaign that was followed by the departure of Kirk Windstein – one of the band's original guitarists, along with Pepper Keenan. Longtime Down stage manager Bobby Landgraf quickly stepped in as Kirk's replacement and at long last, in February of 2014, Down announced that they had completed work on the second chapter of their EP project: *Down IV, EP Two*.



Phil Anselmo's oceanic bellow sharpens into a feral howl to kick off opener *Steeple*, its monolithic stomp gathering into relentless barrages of dense grooving before burning off into a sparse, swampy breakdown. It is clear that *EP Two* is not so much a distinct sonic statement as a taut, amplified extension of the first chapter. The differences, subtle at first blush, play out in the flourishes; undeniable classic rock hooks anchor every track, accented by towering, whiskey-soaked leads that tap into the defiant aesthetic of the archetypal Southern male.

As with other Down releases, Tony Iommi's influence flows generously through the song structures but nowhere is Down's Sabbath worship as overt as on *Conjure*, a druggy, eight-minute headtrip cloaked in eerie tritonal accents and spacey psychedelic atmospherics. On *We Knew Him Well* and

Hogshead Dogshead, guitarists Bobby and Pepper Keenan trade off thick, sludgy rhythms and scorching licks with a palpable chemistry that

suggests that the mid-year personnel change inflicted little damage on the songwriting process. *Sufferer's Years* stands out as not only the unrivalled highlight of the EP, but one of the band's finest songs yet. Blazing fretboard dynamics, propulsive riffage and Anselmo's intractable roar coalesce into an unrelenting beatdown for nearly nine glorious minutes – a punishing and utterly contemporary alchemisation of extreme metal and 70s Southern rock.

Closer *Bacchanalia* lacks the sharpness of the other tracks, eventually ebbing into a spare acoustic outro that serves as the end of *EP Two* and the halfway point of the EP campaign. While falling short on their promise to deliver four EPs in two years, *Down IV, EP Two* is nonetheless a hellishly gratifying slab of modern metal that sees the grizzled veterans invigorated, inspired and operating at the very top of their game.

JOE DALY



Pepper Keenan

| GUITAR |

WHAT IMPACT DID THE PERSONNEL CHANGE HAVE ON THE NEW MATERIAL?

"It's great to have someone in the band who re-inspires you. We all just whirlpool, going off each other in a circular motion and it really connected. I have the firm belief that if you let 'em do their thing you'll get more out of them. Bobby came up with great riffs and just said 'Do whatever you think is best with these' and these great skeletons inspired us. He's been looking at Down from an outside point of view for so long and now he's in the band, he's telling us what he thinks Down should do... which is fuckin' perfect!"

EP TWO IS SURPRISINGLY HEAVY FOR THE FIRST RELEASE WITHOUT KIRK

"Oh absolutely. I've been the monster riff guy for a long time. I'm the heavy-handed downpicker, beat-the-shit-outta-the guitar guy. Now that we have Bobby in the band, we can actually articulate that. He plays similar to me; we both have very fast right hands. Bobby picked it up instantly and we started ham-fisting the shit out of it."

FACT

Guitarist Pepper Keenan owns a bar called Le Bon Temps Roule ('The Good Times Roll') in New Orleans, the city he moved to from Oxford, Mississippi.



Arkona

YAV

| NAPALM |

The Russian folk metal institution returns

Coming after a slew of DVD and instrumental karaoke compilation(!) releases, *Yav* is Arkona's first album for three years, quite some time for the usually prolific Russians. To be fair, it is a record that sounds like it has been constructed and recorded with a great deal of love and care. No superficial folk metal fix, it is a long and varied listening experience and one that demands a certain degree of investment by the listener to reap its benefits. Always leaning more towards grandeur and subtlety than many of their peers, Arkona are in many ways well placed; as the teenagers who grew up in the folk metal boom now hit their 20s, the need for something a bit more substantial obviously grows. Eschewing catchiness for a rich musical tapestry, slow-building songs and depth, the band nonetheless offer both high-paced fury, melancholy and even upbeat symphonics. There's also a definite cultural watermark throughout here – just as Emperor's music has an inherently Nordic nature, Arkona's Russian heritage is

not only evident, but a key characteristic.

DAYAL PATTERSON



Admiral Sir Cloudesley Shovell

CHECK 'EM BEFORE YOU WRECK 'EM

| RISE ABOVE |

Because the 70s were all about Cortinas too

Back when prawn cocktail was the height of sophistication and brown was the new black, music was a different breed built on

authenticity and genuine rock'n'roll attitude. The sweaty, unvarnished reality of British 70s rock has been banished by the patchouli aromas of Horisont, Kadavar and their like. Looking like a pastiche of *Little Britain*-meets-*Spinal Tap* and channelling the blues-addled soul of Buffalo and Cactus, Admiral Sir Cloudesley Shovell are as close to authentic as you can come without hopping into a time machine. *2 Tonne F*ckboot* is packed with deep riffs while *Captain Merryweather*, an eight-minute rhapsody to doom and Thin Lizzy, is imbued with hallucinogenic properties; not forgetting live favourite *The Thicker The Better*, using a cheeky touch of innuendo to assimilate the spirit of Motörhead without bending to fashion. It's nice to see the return of risqué British humour combined with musical talent and a survival of, as these guys

put it, 'non-bullshit rock'n'roll'.

HOLLY WRIGHT



Anti-Mortem

NEW SOUTHERN

| NUCLEAR BLAST |

Southern rockers put the pedal to the metal

There are bands like Blackberry Smoke who are firmly traditional Southern rockers. But then there are bands like Anti-Mortem, who are using the genre as a springboard to something more vehement. *New Southern* flavours some dirtied metal riffs with a cleaner Southern impact. This becomes clear on opening song *Words Of Wisdom*. Just when you think it's going to be draped solely in full-on metal regalia, the band throw in some Blackfoot stylings, giving it all a more Southern hue. In fact, this whole album is closer to

an updating of the Blackfoot approach on their *Marauder* album, plus Down's classic *NOLA*, than it is to anything else. The title track is drenched in some apocalyptic guitar salvos, while *Black Heartbeat* has a slightly more laidback, yet still crunching attitude. The high point comes with *Truckstop Special* and *Jonesboro*, both having sparse blues bellies saturated by a desert rock ambience. And so *New Southern* is a welcome,

modern shot of Southern comfort.

MALCOLM DOME



Sebastian Bach

GIVE 'EM HELL

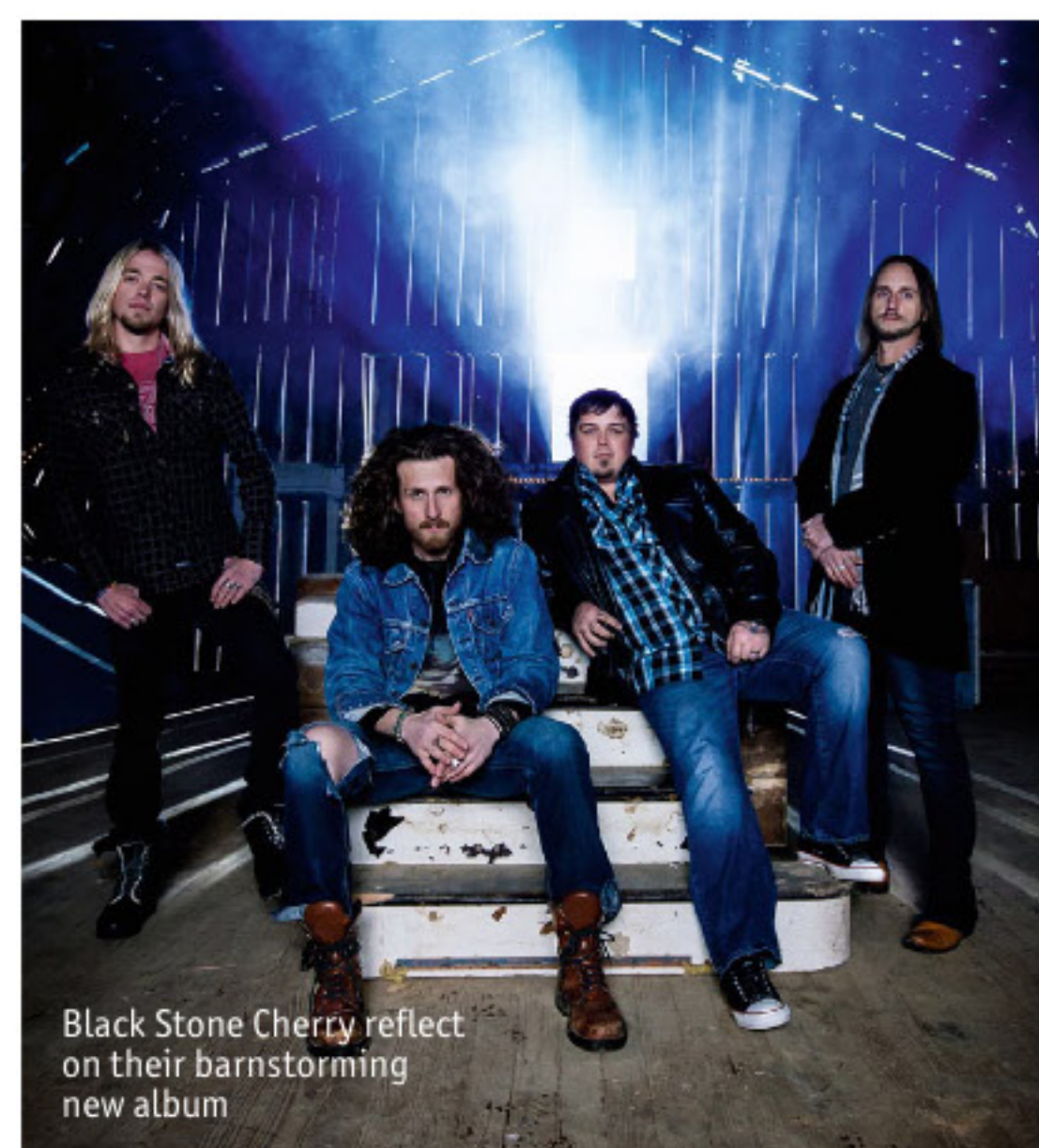
| FRONTIERS |

Skid Row's bad boy grows up – with a little help from his friends

To quote the title of a song by his former band, Skid Row, Sebastian Bach has called out the big guns with *Give 'Em Hell*. Former Guns N' Roses man Duff McKagan plays bass, locking tight with Bobby Jarzombek, the erstwhile solo drummer of Rob Halford, while John 5 (Marilyn Manson, Rob Zombie) and Steve Stevens of Billy Idol fame keep the riffs and solos pumping. Bach is equally renowned for car crash behaviour as high-intensity hard rock but *Give 'Em Hell* is surprisingly mature. *Hell Inside My Head*, *Dominator* and *All My Friends Are Dead* are as headbanger-friendly as those titles suggest, but producer Bob Marlette polishes things to add rock-esque spin to *Harmony*, *Had Enough* and *Temptation*. A cover of *Rock And Roll Is A Vicious Game*, a ballad by April Wine, is suited to the more commercial side of Seb's delivery. *Slave To The Grind* it ain't, but

kudos for attempting something different.

DAVE LING



Black Stone Cherry reflect on their barnstorming new album

BLACK STONE CHERRY

MAGIC MOUNTAIN

| ROADRUNNER |

Southern rock princes dig deep into the source

On paper, the latest effort from Kentucky quartet Black Stone Cherry captures the essence of the all-American, bluesy hard rock that the likes of Alter Bridge and Clutch are known for, with driving beats and some slick and groovy riffs. But while the first half of the album has all of the above, it's not until *Fiesta Del Fuego* that things start to get *interesting* – from the hushed whispers of the pre-chorus to its rousing refrain, this is where the band start to inject some soul into their music, rather than relying on being super-polished, cool and heavy. Towards the end of the track the band go into an on-the-spot jam which gives listening to the album a warmer, more intimate feel, almost like a live performance. From there, things just keep getting better: *Holding On... To Letting Go* is as danceable as Clutch's *Electric Worry*, while *Hollywood In Kentucky*, with its portrait of dusty-booted Americana, sounds like an ode to Lynyrd Skynyrd. The strongest track is lead single *Me And Mary Jane*, with its gritty

and timeless chorus. After a tentative start, it's evident that the spirit of rock'n'roll is alive in this band.

CATHERINE MORRIS



THIS MONTH IN METAL

ALBUM MONOLITHS FROM THE VAULT



DEFTONES | *Deftones* | MAVERICK | JUNE 2003 |

Three years after their mellow third release, *White Pony*, Deftones returned a new album so defining of the Californian band's original sound that they named it after themselves. "*Deftones* – the album – is a big,

difficult arty genius of a record," purred Mark Norton in a nine out of 10 critique that heaped praise upon a "staggering scope" that flitted between an "almost summery jangle" and "extreme savagery". Remarking that

Chino Moreno had taken lessons to help preserve "the awesome potential" of his vocals, Norton closed with the verdict: "This is Deftones' biggest, cleverest album but [don't expect to fall in] love at first listen."



Bury Tomorrow stick to the letter of their sources

BURY TOMORROW

RUNES

| NUCLEAR BLAST |

UK metalcore hopefuls take one step back

There's an adage in music that it's not your first hit that makes you, but your second. By anyone's measure, Bury Tomorrow's 2012 full-length, *Union Of Crowns*, was a success. Its big-chorused bluster was lapped up by fans and critics alike and took the band onto festival main stages. It was always going to be a tough ask to produce a record that matched that benchmark, and if your question is whether *Runes* is as good as its predecessor then the answer is simple: no. Sure, this isn't a *bad* album – Bury Tomorrow kick and punch in all the right directions – but it's ticking boxes rather than exploding minds. At its worst, *Runes* feels nakedly derivative; Dani Winter-Bates's roar is a dead ringer for Parkway Drive's Winston McCall, while Jason Cameron's polite croon owes more than a little to Alexisonfire's Dallas Green. They are capable of richly textured, expressive metalcore but those moments feel



6

few and far between here. Not a total misstep, then, but surely not what the band were looking for at this point.

TOM DOYLE

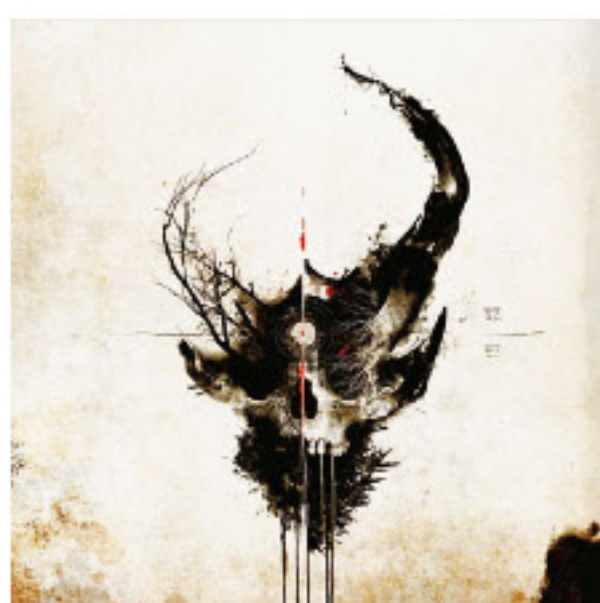
Album That Changed My Life

SCOTTIAN

Anthrax

{ KISS
Alive!

"Oh, it's gotta be Kiss Alive! It put me on a path I've never strayed from. Kiss ruled my world from '75 to '78 and this record is the one that made me want to do what I ended up doing with my life."



Demon Hunter

EXTREMIST

| SOLID STATE |

No seventh heaven for Christian groove metallers

After abandoning many of the hardcore and thrasher elements that endeared them to those outside the Christian metal scene, Demon Hunter's seventh effort sees them cementing their flag in the plodding groove metal slipstream created by Avenged Sevenfold and Five Finger Death Punch's overwhelming success. But whereas the latter pair's brand is built on unashamed swagger and a fair bit of belligerence, there's very little that Demon Hunter can present that sets them up as anything but a band treading water. The clear and commanding roar of Ryan Clarke stands *Extremist* in good stead, and there are some impressive riffs protruding from the crushing *Cross To Bear*, but on the whole, the meat'n'potatoes metallic crunch of *Artificial Light* and bland, radio-friendly balladry of *I Will Fail You* clog up the album with one spirited but unremarkable chorus after the other. In fact, it isn't until the final one-two of the repetitive but muscular *Gasoline* and synth-led *The Heart Of A Graveyard* close festivities that

5

the band manage to break the monotony.
ADAM REES



Edguy

SPACE POLICE – DEFENDERS OF THE CROWN

| NUCLEAR BLAST |

German power metallers offer hails to England

Following the stripped-down approach employed on 2011's *Age Of The Joker* and the latest chapter of his space metal concept project, Avantasia, vocalist Tobias Sammet returns with what he considers Edguy's

heaviest album to date. Its 10 standalone songs continue the tongue-in-cheek style that the German band have spent 22 years perfecting: power metal imbued with a flavour of Iron Maiden, Led Zeppelin and other classic hard rock greats. Although those 'Whoa-whoa-whoa' gang-vocal cries soften the blow, *Sabre & Torch* introduces itself with a riff from the loins of Judas Priest's *Painkiller*. *Defenders Of The Crown*, *Love Tyger*, *Do Me Like A Caveman* and *Space Police* itself offer superb, rowdy singalong choruses. Edguy have also re-cut one of the most annoying hits of all time, *Rock Me Amadeus* by Falco. The special edition adds a song entitled *England*, Tobias's open love letter to the land that gave the world Steve Harris and always falls flat on its face at

7

penalty shoot-outs. It's great stuff.
DAVE LING



Epica

THE QUANTUM ENIGMA

| NUCLEAR BLAST |

Symphonic metallers embrace the uncertainty principle

The strange world of sub-atomic physics is an unexpected choice of subject matter for these Dutch symphonic metallers to tackle, but this is a band that still know their strengths and stick to them, hence the videogame fight-music instrumental that opens the album (apparently a staple of the genre), and heavy use of beauty-and-the-beast duelling vocals. Regardless, they balance *The Quantum Enigma*'s symphonic elements with a pleasingly brutal low end, as on *The Essence Of Silence*, where Simone Simons's ascension up the scale is interrupted by a wrecking ball of guttural growls and heavy riffing that are a welcome reprieve from all the orchestral drama. *Victims Of Contingency* has an apocalyptic feel, while *Chemical Insomnia* sees Simone ditch her honey-sweet vocal style for a shatteringly powerful performance, and *Reverence* has the best chorus on the album. While it could rely a little less on symphonic metal clichés, this is arguably the band's most complete-sounding album to date, and will certainly give

7

fans something to reflect on.
CATHERINE MORRIS

SMALL MERCIES

NEW BLOOD



Doro

POWERFUL PASSIONATE FAVORITES

| NUCLEAR BLAST |

A top-class odds'n'sods collection from metal's first lady, featuring covers of Dio, Metallica, Kiss, Led Zeppelin and, erm, Tina Turner, plus a duet with Lemmy. Heartfelt and heavy. [7]

DOM LAWSON



Gebennah

METAL POLICE SEVEN-INCH

| LIGHTNING |

Still rocking hard? Haven't lifted yourself out of that vomit puddle yet? Can't fathom a life without the likes of Venom, The Dwarves and Bulldozer? No worries, you've got some kindred spirits in these Swedish scumbags – clearly nothing's changed for them either. [7]

CONNIE GORDON

high spirits

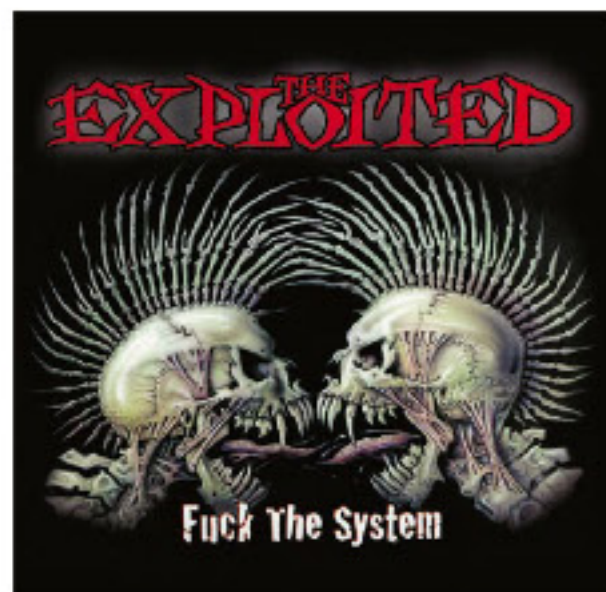
High Spirits

HIGH SPIRITS

| HELL'S HEADBANGERS |

Two exuberant re-recorded demo tracks on seven inch by this Illinois trio, whose studied replication of faded NWOBHM shapes manages to transcend the standard and thrills with infectious vigour. [8]

CHRIS CHANTLER



The Exploited

REISSUES

| NUCLEAR BLAST |

True punk veterans' sharpest works revisited

Given how much feeble-minded boy-band twaddle gets released in the name of punk rock these days, Edinburgh's kings of spittle-spraying street punk now seem a more vital and necessary presence than ever before and these reissues could hardly be timelier. Originally released in 1990, **THE MASSACRE** [8] is the great unsung gem in the Exploited catalogue, the seething surge of *Sick Bastard* and *Fuck Religion* equalling the deranged fury of the band's classic early singles. **BEAT THE BASTARDS** [8] from 1996 saw Wattie Buchan and co embrace a more metallic outlook with monstrous results, not least on the savage riffs and bug-eyed sloganeering of *System Fucked Up* and *Police TV*. **FUCK THE SYSTEM** [9] is the finest of the lot, however, and easily the punk legends' greatest work since the immortal *Troops Of Tomorrow*. Produced by the ever-brilliant Russ Russell, songs like *Fucking Liar*, *Never Sell Out* and *Chaos Is My Life* punch as hard as any modern metal record, but with Wattie's punk principles writ large across every heads-down sprint and flesh-flaying hook. Now all we need is a new album. Up the punx!

DOM LAWSON



Ferium

REFLECTIONS

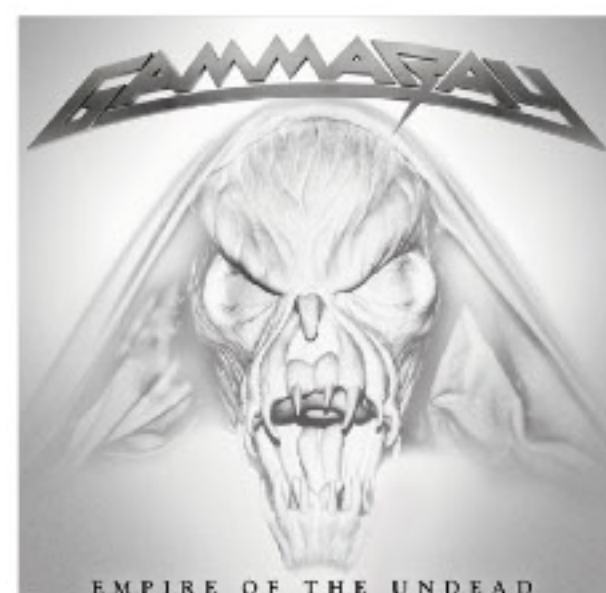
| TRANSCEND MUSIC |

Hard-hitting, deathly swagger direct from the war zone

Blasting straight outta Haifa, what we have here are a dozen slabs of low-down and dirty death metal nastiness courtesy of a palpably enraged mob of Israeli miscreants. Israel has, putting it mildly, a somewhat fractious political history, and the anger, fear

and disillusion of growing up in a certifiable war zone makes its presence well and truly felt on *Reflections*. To wit, this is claustrophobic, embittered stuff shot through with classic, heavy-edged riffing and an arse-tearing vein of utterly incandescent vocals. It's not all downbeat misery, though; the whole affair is doused with a hefty dose of balls-out swagger that no doubt owes a fair deal to the band's early days as a Pantera cover act. Most pleasingly, the quintet manage to maintain an incredibly high level of consistency throughout, closing proceedings with a title track of imperious quality that plenty of their better-known Anglo-American colleagues could learn something from. Meaty, gruesome stuff that deserves a place in every

7 deathhead's collection.
TOM DOYLE



Gamma Ray

EMPIRE OF THE UNDEAD

| EARMUSIC |

Power metal standard bearers still raising the stakes

With a quarter-century of rocking under their studded belts, German power metal pioneers Gamma Ray have done much to shape and defend a genre that's endured more than its fair share of brickbats over the years. Of course, with their penchant for cheesy lyrics and twee melodies, they're also responsible for some of power metal's worst excesses and this, their 11th studio album, will prove as divisive as ever. With its epic feel and Sabaton-style refrain, *Avalon* kicks things off in familiar fashion, although things soon take a darker turn.

Indeed, aside from the stridently upbeat *Master Of Confusion* – as featured on the 2013 EP of the same name – *Empire Of The Undead* is moody by the band's usual standards. Mainman Kai Hansen's always had one eye on world affairs, so it seems that the marked downturn in this area is naturally filtering through to his lyrics. Long-term fans needn't panic, though, as in the likes of *Born To Fly* and *Seven*, there's still plenty

7 of traditional fare to chew on.
GREG MOFFITT



The Graviators

MOTHERLOAD

| NAPALM |

Swedish retro-doomsters stay rooted in the past

After the stripped-down ode to Sabbath that was *Evil Deeds* in 2012, Sweden's The Graviators revealed their lust for macabre sounds of the 70s on a dusty analogue recording, brought to life with some hocus-pocus swagger and blazing wah-wah pedal play. *Motherload* continues with the ominous vibe of its predecessor but with added snarl and a stronger message. Niklas Sjöberg's vocals echo the ominous nature of Pentagram's Bobby Liebling while the rhythms quickly pick up the pace and end up sounding more like Angel Witch in places. With the odd dash of Hammond organ and some strung-out psych jams, such as in the 11-minute opus *Lost Lord*, the age-old Swedish stoner/doom recipe is kept fresh... to a point. The Graviators are definitely planted in an era, which is cool, if you're looking for no-frills groovy doom with just a sprinkling of psych.

6 HOLLY WRIGHT



Killer Be Killed: a deadly combination

KILLER BE KILLED

KILLER BE KILLED

| NUCLEAR BLAST |

Proving more than the sum of their parts

Conceived by Dillinger's Greg Puciato and Sepultura's Max Cavalera after connecting at a Chi Cheng benefit show, Killer Be Killed was never going to be anything less than special. Rumours have been bubbling for months, and with Mastodon's Troy Sanders and The Mars Volta's Dave Elitch completing the circle – and everyone but the drummer contributing vocals – this release over-delivers on multiple levels. *Wings Of Feathers And Wax* is a beast of an opener with a strong, euphoric chorus that affirms these musicians gelled deeply. While the songwriting shares common threads, tracks are distinctive and memorable within their own right – unsurprising considering each member is as obsessed with technicality and rhythm as aggression itself. *Melting Of The Marrow* is the definition of savagely melodic. *Twelve Labors* and *Dust Into Darkness* have sticky choruses but are steeped in menace and sleaze. Traditional influences like Sabbath win over DEP hysteria here but the result is no less breakneck or brutal, and Josh Wilbur's (LOG, Gojira) production does riff-laden pit pleaser *Fire To Your Flag* justice. Witnessing these members abandon their comfort

zones for something so exhilarating yet still true to themselves is as rewarding as it is fun.

8 NIK YOUNG



READER REVIEW

CAN YOU OUTDO METAL HAMMER'S REVIEW CREW?



SAVAGE MESSIAH | The Fateful Dark

| EARACHE |



This melodic thrash album screams more mainstream than messy battlefield. Hidden beneath the rather crisp production is a band that are good at what they do; musically and lyrically they have some serious chops, but *The Fateful Dark* lacks the raw, primal energy of

the scene's most exciting new bands, bringing Megadeth to mind more than Nekromantheon. As polished and anthemic as this album is, Savage Messiah do still remain true to their power and thrash metal roots. Overall it is a decent album, and pretty heavy too. To a fan this will be an aural dream.

Katie Doberty London

7

Miss May I: exceeding the Warped factor



MISS MAY I

RISE OF THE LION

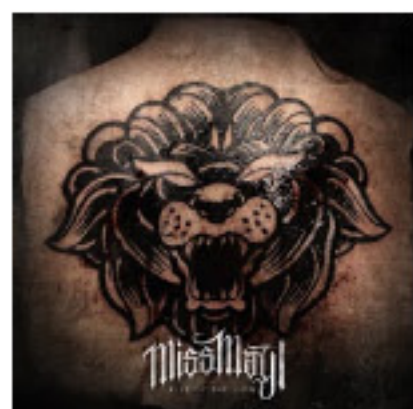
| RISE |

Scene graduates get their metal on

It's understandable that full-blooded metalheads treat anything that's come from 'the scene' with caution. As good as they may be, Issues will make the average Lamb Of God fan want to choke themselves to death with their own beard. Miss May I and, more importantly, *Rise Of The Lion* should have no such problem. For starters, Terry Date's production job on the gut-slugging riffs that swing like an elephant's ballbag owe way more to his work with Pantera and Overkill than it does his recent endeavours with Bring Me The Horizon. The unrelenting pace and double-kick drum fury, moments like the screeching guitar hero solo in *You Want Me* and their ability to rely on ingenuity and ferocity more than just standard, knuckleheaded breakdowns sees the band fully graduating from the world of Warped Tour to something far more metal. That's all before mentioning Levi Benton's new necro and black metal-inspired heavy vocal. It's a fresh sound for this band and anyone from the scene, and it's impossible to believe it won't be replicated by other bands. The best album of Miss May I's career and a phenomenal metal record in its own right.

8

TERRY BEZER



Last Album I Bought

WHIPLASHER BERNADO

Deathstars

MASTER'S HAMMER
Ritual

"I bought it on the original vinyl. It's one of my favourite albums – Hungarian bizarre occult metal to the max. I had the demo before it was released and it just blew me away."



Holy Moses

REDEFINED MAYHEM

| SPV/STEAMHAMMER |

Stunning return from Germany's thrash underdogs

Routinely overlooked during discussions about the genesis of German thrash, Holy Moses' contribution and catalogue are such that they deserve to be hailed alongside Kreator, Destruction and Sodom as seminal purveyors of Teutonic annihilation. Revitalised by a new lineup, veteran vocalist Sabine Classen is on typically vicious form here, but it's her new comrades' state-of-the-art precision and wildly inventive riffs that ensure that *Redefined Mayhem* is as explosive and thrilling as any thrash album released in the last decade. From *Hellhound*'s bellicose labyrinth of metallic hate through to the mid-paced menace of *Into The Dark* and on to *Whet The Knife*'s raging high-velocity attack, this makes most modern thrash sound cautious and aimless by comparison, with Sabine's reptilian hiss a bewitching focal point throughout. Thomas Neitsch's production elevates the whole violent escapade to a higher level of impact and intensity, analogue warmth and digital bite merging seamlessly as mutant buzzsaw riffs screech past your ears like a near-miss with a swinging scythe. Smart, brutal and full of surprises, the Germans' persistence and bravery

8

have taken them to new heights.
DOM LAWSON



Insomnium

SHADOWS OF THE DYING SUN

| CENTURY MEDIA |

Melancholic Finns intensify their palette

Despite being one of melodic death metal's most unique and instantly recognisable modern voices, Finland's Insomnium

have perhaps struggled to craft a status deserving of that uncanny knack for a delectable, melancholic earworm. When they hit the mark, however, they're one of the best around, and while *Shadows Of The Dying Sun* stops short of being a classic, it's certainly as good as anything the Finns have put their name to thus far, brimming with grandiose hooks, sumptuous melodies and, importantly, a few full-throttle ragers to keep the pace nice and varied. From the infectiousness of *Ephemeral*, which is as catchy as this stuff gets, to *Black Heart Rebellion*'s blackened, blastbeat-driven majesty and the ambient folkisms of eight-minute setpiece *The River*, this is a polished and varied collection of melodeath gems. Atmospheric enough to soundtrack the most glorious of fantasy epics and stirring enough to tug at the heartstrings, *Shadows...* offers moments of haunting delicacy and fist-pumping heroics in equal measure. A fine effort

7

from an enduringly excellent band.
MERLIN ALDERSLADE



Martyr Defiled

NO HOPE NO MORALITY

| SIEGE OF AMIDA |

Lincolnshire's deathcore bruisers up the aggro

Since their inception nearly seven years ago, innumerable lineup changes have robbed Martyr Defiled of a sense of momentum and while 2012's *In Shadows EP* was solid, they have never really made their case for stepping up to the big leagues. All that is set to change because *No Hope No Morality* is a barn-storming, turbocharged statement of intent. Crunching deathcore, technical yet lyrical riffing, head-nodding Gothenburg-influenced moments and demented hardcore bombast all fuse together here to produce something of real depth. God is dead and vocalist Matthew Jones is rattling the death knell with bone-snapping fervour. This is a record that feels like the work of a band re-energised; if you've doubted Martyr Defiled before, now is the time to

8

reinvestigate what they have to offer.
TOM DOYLE

SMALL MERCIES

NEW BLOOD



King Goat

KING GOAT

| SELF-RELEASED |

Lulling you in with a drawn-out Eastern reverie, this Brighton five-piece delve into the realms of Candlemass-style doom, but with a rough, contemporary edge that will devastate both young colts and connoisseurs. [7]

JONATHAN SELZER



Lesser Key

LESSER KEY EP

| SUMERIAN |

Former Tool bassist Paul D'Amour is back with a gloomier, hypnotic sound on this debut EP. With sincere nods toward Deftones, the haunting choruses and swelling instrumentals are beautifully heavy and fully engaging. [7]

LUKE MORTON



Lorna Shore

MALEFICIUM

| DENSITY |

A whole load of every type of brutality – from djent to massive subdrops and even BM – playing all at once is the best way to describe this dizzying five-track debut EP from these technically superb and obviously excitable New Jersey extremists. [7]

STEPHEN HILL



Our People Versus Yours

**MACHINE HEARTS
MACHINE MINDS**

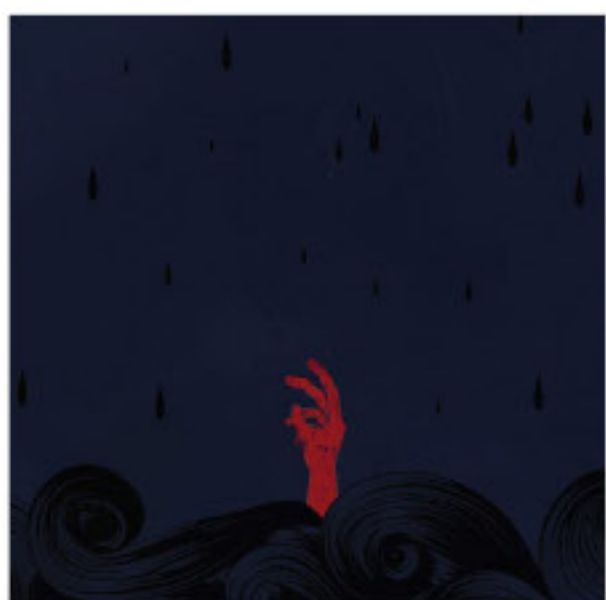
| TRANSCEND MUSIC |

British metalcore crew struggle for some individuality

In a year of big Brit metalcore releases (Architects, Bury Tomorrow, While She Sleeps), the new breed could easily get overlooked. But one band making a lot of noise and refusing to be ignored are the Essex lads Our People Versus Yours. With comparisons to Feed The Rhino and The Dillinger Escape Plan, debut album *Machine Hearts Machine Minds* is conceptually about the hardship of war and full of punishing instrumentals and throat-wrenching vocals. But is that enough? Throughout the LP there's no real single, no 'big one', just 10 tracks of metalcore that struggles to get off the ground like a seagull in concrete shoes. There's the odd flourish of originality and aural excitement – from the post-metal *T Butler 2718984* to the early Polar-esque *Last Seven Days*, but the lack of oomph is palpable. The breakdowns are guaranteed pit-openers (*Horror Is This It* will

destroy dancefloors), but it's not enough.

LUKE MORTON



Pet The Preacher

**THE CAVE
& THE SUNLIGHT**

| NAPALM |

Danish stoner blues troupe set out their stall

The name is truly appalling but Denmark's Pet The Preacher look set to register a presence on the international stoner scene with their debut for Napalm Records – the follow-up to the well-received *The Banjo*, released independently and on vinyl only back in 2012 (now also available via Napalm). *The Cave & The Sunlight* is a confident, authentic and above all professional-sounding sophomore statement, founded upon a strong blues-based bedrock and boasting a surprising quantity of catchy hooklines. OK, it houses a

power of the post-metal odyssey contained within *Fragments Of Uniforms*, their disarmingly naff moniker is simply a device for setting themselves apart from the none-more-serious, post-metal beard-stroking brigade. Who knows? And frankly, who cares? While sticking fairly rigidly to the tried and tested loud/quiet, thunderous/elegant dynamics of the genre, then, here PSOTY have nonetheless created the sort of flowing, textured and oddly unpretentious journey that you hoped that that Palms record would sound like. From the gradually building, oceanic roll of *Tides* to the irruptive impact of *Churning Of The Sea Of Milk* and the cold, graceful repetitiveness of *Fragments*, there's a narrative flow at play

here far heavier than their name suggests.

TOBY COOK



handful of songs that are simply content to tread water, regurgitating all manner of predictable stoner clichés, but when this album is good – the Monster Magnet-esque *Let Your Dragon Fly*, the funereal yet incisive *Remains*, *The Pig & The Haunted* and a monolithic two-parter entitled *Marching Earth* – it's very, very good indeed. Towards the end two longer tracks, *What Now* and *The Web* (the latter only available on its digipack and vinyl editions), allow the three-piece to stretch out and prove their strengths. Here's hoping that we get to see them onstage before too long.

6

DAVE LING



Portrait

CROSSROADS

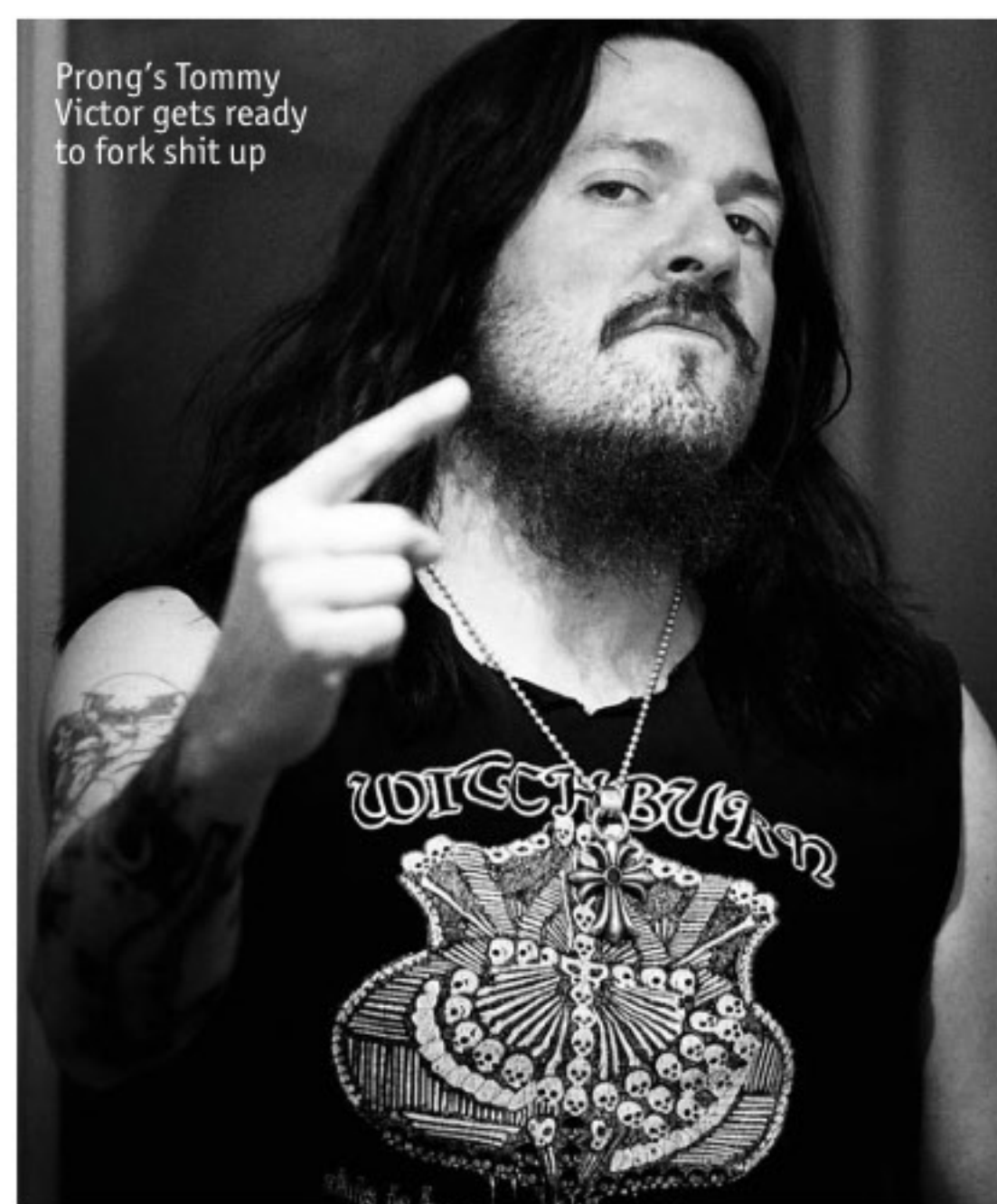
| METAL BLADE |

Sweden's heavy metal diehards have a devil of a time

After being forced to reshuffle their lineup after the exit of guitarist/songwriter Richard Lagergren, heavy metal purists Portrait return with their tellingly titled third record. Opening with the acoustic intro, *Liberation*, the five-piece treat us to a plethora of timeless riffs and Halford-like shrieks over 42 minutes and those in the thrall of Maiden, Mercyful Fate and Priest will find much to enjoy. While the spartan production lets the likes of *In Time* down – especially when it comes to Per Lengstedt's vocals – *Ageless Rites* and the epic *Lily* are as sharp as their bullet belts. *Black Easter* mixes things up with a dance-indebted drumbeat and although they only just get away with it, it's encouraging to see them push the boundaries of their traditional sound.

7

EDWIN McFEE



Prong's Tommy Victor gets ready to fork shit up

PRONG RUINING LIVES

| STEAMHAMMER/SPV |

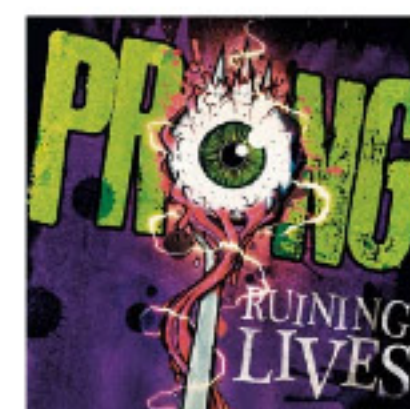
Crushing ninth album from New York vets

Prong telegraph their intentions on *Ruining Lives* early on. 'Great power, great rage... so deafening,' Tommy Victor sings on opener *Turnover*, a lyric that might sound like an internet meme haiku, but neatly conveys the New Yorkers' modus operandi across a distinguished career fast approaching its 30th anniversary. Wholly untroubled by prevailing musical trends, *Ruining Lives* could fit convincingly alongside the trio's classic early 90s releases *Beg To Differ* and *Prove You Wrong*, exhibiting the same focus on minimalist, blunt riffs and propulsive grooves, with Tommy's trademark barked drill-sergeant vocals conveying stark tales of urban psychosis. In a classy, engaging and pleasingly intense set, highlights include the punchy *Remove, Separate Self*, which comes on like Therapy? jamming with Voivod, the Killing Joke-style paranoia of *Absence Of Light* and the speed-metal rumble of *The Book Of Change*, but really there are few weak spots here. 'It's getting very hard to change,' Victor laments on the spacey, atmospheric *Windows Shut*, but Prong's trademark serrated sound requires little

in the way of upgrades when they still sound this forceful, this urgent. Great power, great rage, fine album.

7

PAUL BRANNIGAN



PEER REVIEW

WHAT ARE OUR HEROES SAYING ABOUT EACH OTHER?



NERGAL

Behemoth

TRIPTYKON | Melana Chasmata | CENTURY MEDIA

"I can honestly say that I never believed that Triptykon could ever match the greatness of the mighty Frost and their monumental *Monotheist* opus, but *Melana Chasmata* completely changed my opinion! It has the spirit of *Into The Pandemonium* and

Monotheist blended together with something else that I cannot define yet. I'm in love with the darkness this record breeds. Every song stands out, and I'm surprised how catchy the songs are without losing their radical and extreme approach! Tom G Warrior once

again has proven he's not only the living legend but one of the brightest, and most creative stars in the black metal firmament. Hail!"





SABATON HEROES

| NUCLEAR BLAST |

Battle metallers bed in the new crew

Since the release of 2012's heroic *Carolus Rex*, Sabaton have pulled a few outlandish stunts that made us go "Err?" Racking up the column inches by doing a gig in a gym to an audience of power metal fans on exercise bikes was a bit of eccentric fun, but their decision to lose four of their members was a cause for concern. *Heroes*, which revisits 20th-century wars and battles for its lyrical influence, is their first album to feature the new lineup with guitarists Chris Rörland and Thobbe Englund, and new drummer Hannes van Dahl. While the refresh in personnel hasn't harmed their steadfast desire to uncover history's empowering tales of war through some of the best power metal money can buy, they've lost their edge by sacrificing long-time keyboardist Daniel Mühr. Don't despair, the big choruses rule and the guitar solos are livelier than ever, but the cinematic thread that has run through their discography has been disappointingly compensated by unexpected twists and turns, like the Western-movie tribute on *To Hell And Back* and the Jovi-esque stadium fodder on *Far From The Fame*. Don't be surprised if Sabaton swap their khakis for leather – it sounds like it's going that way.

HOLLY WRIGHT



My Favourite Album Artwork

KARL BUECHNER
Earth Crisis

{ CRO MAGS
Age Of Quarrel

"The iconic image of the red and yellow mushroom cloud really encapsulated how I thought the world would end. At the height of the Cold War, war seemed inevitable to consume the world."



Profane Omen

RESET

| SPINEFARM |

Finnish metallers dare to stray outside their comfort zone

It's initially encouraging to hear the exuberance Profane Omen inject into their Scandinavian brand of melodic metal, the pioneers of which have sounded solid rather than spectacular in recent years. This fourth effort crackles with twin-guitar harmonies and a righteous thrash stomp but is often guilty of overreaching. Opener *The Instigator*'s tight riffs set the tone for what's to come, with *Intruder*'s slow-burning intro leading into rapid-fire thrash. The choruses largely stick to simple hooks to make best use of Jules Näveri's rather weak vocals, though it's often reminiscent of the radio-friendly tunes of Bullet For My Valentine and Escape The Fate. However, the excellent interplay of *Mind The Trap* is tainted when the music is completely stripped away, leaving the clean vocals dangerously exposed, and *Percules* is let down by a chorus that's beyond the reach of the frontman, which is a shame as the blinding lead breaks deserve more. However, service is restored with the twin guitars and harsh vocals that greet the short, sharp blasts of *The Ego* and *Incognito*, which are the standouts.

6

ADAM REES



Shores of Null

QUIESCENCE

| CANDLELIGHT |

Gloomy Italians seek a way out of the Swedish-cast shadows

Saturnine Italians Shores Of Null celebrate their first year together with the release of a debut wrought with much of the same free-spirited experimentation at the core of Opeth's pre-*Still Life* era. The promise stirring amid the gloomy introduction of *Ox0000*

is satisfied by *Kings Of Null*, a song that bursts into life with a dual-guitar gallop sure to satiate anyone who mourns for the aforementioned Swedes' earlier material, its pace given depth by the kind of cosmically irradiated riffing that Katatonia use to such stirring effect. The unique voices that distinguish those bands are something that SON have yet to fully find within themselves, though. They also have some compositional kinks in need of refinement, as with the awkward, lumpen bridge in *Souls Of The Abyss* that they thankfully redeem rapidly with the glowing riff and storm of double bass that follows. Ultimately, at the heart of this dynamic and emotionally engaging journey through textured riffs, guttural reproach and grave vocal harmonies is a desire for exploration that bestows *Quiescence* with

7

real vibrancy and thrilling potential.

TOM COOKSEY



Sigiriya

DARKNESS DIED TODAY

| CANDLELIGHT |

Ex-Acrimony members return to the power of the riff

Don't get too excited about the opening moments of this album that possess the resonant fuzz of Electric Wizard with a little more rattle. A deeper dive into *Darkness Died Today* exposes a record that doesn't quite live up to the expectations of a band born from the ashes of trailblazing UK stoners Acrimony. Led by new recruit Matt 'Pipes' Williams, these Welsh riffers have a good stab at stoner doom but it lacks the gravitas synonymous with the rolling perils of hard and heavy bong worship. On the flipside, recording the album live on to analogue is a brave move, giving it an earthy quality that makes a nice change from over-produced studio recordings. On *Guided By Mountains*, the gravelly doom doesn't do much and *Dragging The Bones* is slack on the solo. But if there are saving graces, they're found in a momentary return to Acrimony's esoteric leanings via the unravelling psych of *Sleeping With The Dogs* and a sonic knees-up on *Obelisk*, tracing the steps of *Down* with aplomb.

6

HOLLY WRIGHT

SMALL MERCIES NEW BLOOD



Mountains Under Oceans

MOUNTAINS
UNDER OCEANS

| SELF-RELEASED |

This is how you do post-rock: minimalist vocals, massive riffs and a slow-building approach, like Squarepusher remixing Mastodon. [7]

STEPHEN HILL



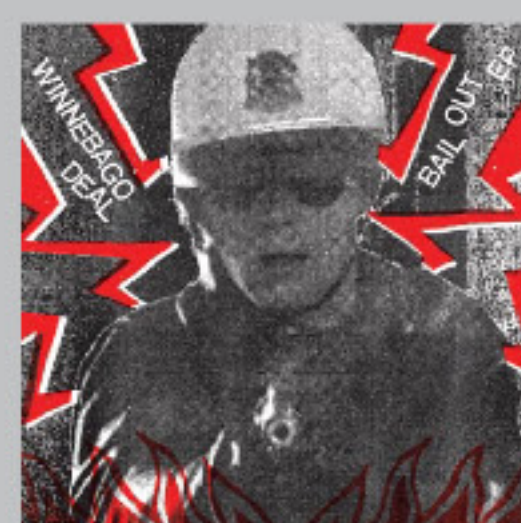
A Tree Of Signs

SATURN

| CHAOSPHERE
RECORDINGS |

Losing a member has sped these doomy riffmasters up, with an increased tempo and punchy production perfect for showing off their powerful new vocalist, Diana Silveira. [6]

TOM COOKSEY



Winnebago Deal

BAIL OUT

| DRY HEAVE |

Barrelling into punk-rock territory, the Deal's return is a tornado of turbocharged snot, as if Supersuckers were possessed by the spirit of GG Allin. Rousingly belligerent and very welcome. [7]

DOM LAWSON



Trudger

DORMIVEGLIA

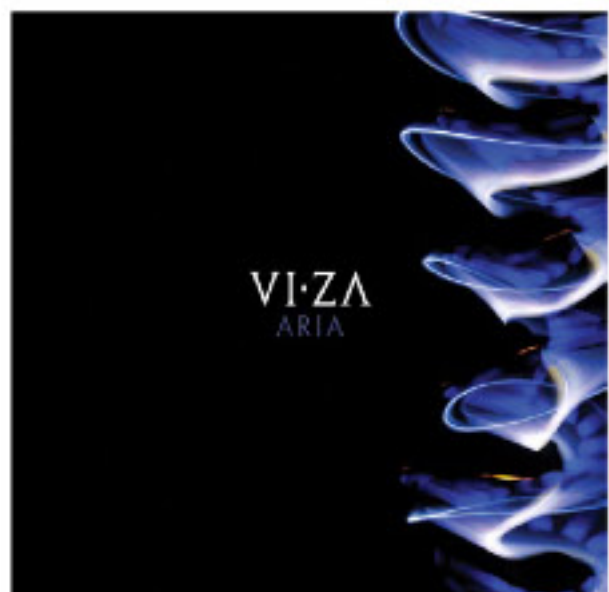
| CHURCH OF FUCK |

South Yorkshire sludgers enter a yawning chasm of the soul

The youth of today, eh? With tracks titled such things as *Into The Abysmal Future*, *Become Joyless* and *State Of Constant Slumber*, it's a safe bet that these four young depressionauts aren't the jolliest fellows to have ever hailed from Yorkshire. And long may their worldview remain bleak, as on the strength of *Dormiveglia* (the Italian for half-asleep/half-awake) and its eight raw, sludgy, riff-abundant dirges, the quartet have a bright (dark?) future ahead of them. Their sound owes as much to mid-era Neurosis and Coffinworm as it does, in a slight but distinct way, to Melvins circa *Bullhead*, while they clearly know their way around a neck-snapping, retina-detaching mosh-ready riff too. Opener *Into The Abysmal Future* thrusts with a pulverising and as accessibly off-kilter riff in its final third as you're likely to hear and live to tell of, while closer *Morgue* melds the same spiky, jabbing riffs with a dirge so brutal and painfully awash in feedback it'll spoil your whole

7 week. It really is grim up North.

TOBY COOK



Viza

ARIA

| GRAVITON |

Gypsy punk rockers go off the rails on album number five

Viza are a band with a wealth of imagination and a host of ideas but who have, sadly, not been able to shape them into the way the noises in their head may have imagined. Where the likes of *Viktor's Vanguard* should come colourfully flying from your speakers like the offspring of System Of A Down and The Dropkick Murphys deciding to

form a power-metal band, the results actually sound paper thin and strangely pedestrian. Occasionally, like on the double-quick time stomp of *Forward March*, you get a glimpse of what they could be if someone had been able to focus them and harness their clear potential. Unfortunately, with the likes of Destrage boggling minds all over the rock world with their 'everything and the kitchen sink' approach, Viza are left sounding like they're going through the motions somewhat. Definitely

4 to be filed in the 'can do better' category.

STEPHEN HILL



Volume IV

LONG IN THE TOOTH

| RIPPLE MUSIC |

Southern rockers drive their pickup around in circles

They say everything moves slower in the South and seemingly going out of their way to add evidence to this long-standing adage are this Atlanta-based trio. On their debut full-length, *Volume IV* draw from a set of Southern, 70s, biker and stoner rock, amalgamating the mix into a very spacious, slow-motion burl that possesses a deep groove/pocket provided by drummer Troy King. Ultimately, though, it sounds more like the ballad-like moments Lynyrd Skynyrd or Black Oak Arkansas would use during stadium rock shows to give themselves a collective breather while providing drunk biker babes something to sway to. The reluctant tempos both breathe life into the simplistic riffs of the majority of songs while unfortunately creating an inadvertent ode to repetitive monotony and the well-worn

rudiments of Southern rock/metal that every bar band uses and abuses. Had *Long In The Tooth* been halved, it would've possessed exponential amounts of efficacy. As it stands, it's yet another album that starts off strong before

5 taking a plunge in the quality department.

CONNIE GORDON



Whitechapel

OUR ENDLESS WAR

| METAL BLADE |

Knoxville bruisers escape the sinking deathcore ship

So, deathcore eh? That didn't last long, did it? Especially with the cream of the movement's bands hotfooting as far away from the scene as they possibly can and leaving the chancers standing over the corpse, bloodied knife in hand. First BMTH, then Suicide Silence and now Whitechapel have made the move from omnipresent breakdowns and pig squeals to striving for a more song-orientated approach. With *Our Endless War*, Whitechapel's transformation is complete. From the opening title track's brutal yet oddly catchy grooves, you get the feeling this is a band who are really beginning to hit their stride. Thick, pulverising, juggernaut riffs fill every song but it's now more of a mix of Emmure's gobby swagger and the dizzying waves of the tech-metal movement. What's most impressive are the hooks of songs like *Let Me Burn*. Not 'poppy', but definitely accessible enough for fans of, say, Five Finger Death Punch. Whitechapel have struck a stake through the heart of deathcore and made their finest album in the process.

8 STEPHEN HILL



Steel Panther's aerobic session proved over-strenuous

STEEL PANTHER

ALL YOU CAN EAT

| KOBLALT |

West Coast jokers face a stiff challenge

It's no coincidence that the creators of both *Fawlty Towers* and *The Office*, two of the most influential and beloved sitcoms in history, decided to shelve the shows after their second series, Messrs Cleese and Gervais believing the joke starts to wear thin on the third hearing. So what does this mean for the third Steel Panther album? Well, you'll already know what you're going to get musically: perfect glam-metal stompers lifted straight from the Sunset Strip circa 1985, with the ludicrous levels ramped up to 110 per cent. But the question is: can Steel Panther deliver the 'megalolz' now we're all aware the punchline is coming? Sadly, they can't. You can telegraph the lyrical content to songs like *She's On The Rag* and *Bukakke Tears* before you've even heard them. The whole bawdy 'Oooh matron!' shtick has been stretched to breaking point further than one of the Panther's earliest groupies. Luckily they truly are an excellent group of musicians and the chorus to *B.V.S.* and the guitar riff to *Pussywhipped* are good enough to delight your average arena rock fan. Lesser bands would be long forgotten by now with this approach. Luckily for Steel Panther, they're still better than all their peers.

7 STEPHEN HILL



REVIEWED NEXT MONTH...



ANATHEMA



ARCH ENEMY



OPETH



TRAP THEM

METAL HAMMER

WE'RE MOVING!



NEW IMPROVED DIGITAL EDITIONS COMING SOON!

HEAD HERE TO REGISTER YOUR DETAILS SO YOU DON'T MISS OUT!

WWW.TEAMROCK.COM/DIGITALEDITIONS

DOWNLOAD

FRIDAY 13 JUNE

**AVENGED
SEVENFOLD**

**ROB
ZOMBIE**

Within Temptation

BLACK LABEL SOCIETY

SKINDRED - POWERMAN 5000
CROSSFAITH - MISS MAY I

THE OFFSPRING

BAD RELIGION

FLOGGING MOLLY
THE TEMPERANCE MOVEMENT
DRENCE - THE ANSWER
TESLA
TAX THE HEAT

Speth

ANATHEMA - LETLIVE - QUICKSAND
ROYAL BLOOD - THE AMITY AFFLICTION
RADKEY - TURBOWOLF
SEPTEMBER MOURNING - NO HOT ASHES

**DAN REED
NETWORK**

TYKETTO
ANTI-MORTEM - BABY GODZILLA - HUNTRESS
PAGE 44 - LYGER - DRONES
GOLDRAY - BAD TOUCH

SATURDAY 14 JUNE

**LINKIN
PARK**

PERFORMING [HYBRID THEORY]

FALL OUT BOY

BRING ME THE HORIZON

KILLSWITCH ENGAGE

BOWLING FOR SOUP - WHILE SHE SLEEPS
BURY TOMORROW - FOZZY - DYING FETUS

ZIPPO ENCORE STAGE

Status Quo

TWISTED SISTER

THE WILDHEARTS
MONSTER MAGNET - ORANGE GOBLIN
SKID ROW - TWENTY ONE PILOTS
THE BOSSHOS - CHEVELLE
THE DIRTY YOUTH - PRESS TO MECO

**pepsi
MAX STAGE**
behemoth

AMERICAN HEAD CHARGE - THE BLACK DAHLIA MURDER
VAMPS (JPN) - BLESS THE FALL - ARCANER ROOTS
LONELY THE BRAVE - MARMOZETS - UPON A BURNING BODY
LAWNMOWER DETH - ZOAX - COLLIBUS

LIVE STAGE
sikTh

THE HOWLING - MALEVOLENCE
BATTLECROSS - NEW POLITICS - NOTHING MORE
SKYHARBOR - COLDRAIN - COLT 45

SUNDAY 15 JUNE

AEROSMITH

ALTER BRIDGE

**STEEL
PANTHER**

VOLBEAT

JOE BONAMASSA - RICHIE SAMBORA
BUCKCHERRY - WINGER
RED DRAGON CARTEL

TRIVIUM
**THE PRETTY
RECKLESS**

SEETHER
PHILIP H ANSELMO & THE ILLEGALS
SABATON
SEPULTURA
EMMURE - SKILLET
WE CAME AS ROMANS - AVATAR

**THE
DILLINGER
ESC
PLAN**

THE USED - SUICIDE SILENCE
AGAINST ME! - MEMPHIS MAY FIRE
CRAZYTOWN - THE TREATMENT
FEED THE RHINO - THY ART IS MURDER
KILL DEVIL HILL - THE GRAVEL TONES
THE CHARM THE FURY

zebrahead

MONUMENTS - POLAR - HEART IN HAND
REIGNWOLF - KING 810 - KID KARATE
ARTHEMIS - CYTOTA
THE MAGNUS PUTO - DEAD CITY STREETS

PLUS MORE BANDS TO FOLLOW

FOR TICKETS, FESTIVAL UPDATES AND TRAVEL INFO GO TO: www.downloadfestival.co.uk

13-15 JUNE 2014, DONINGTON PARK

ON SALE NOW: WEEKEND ARENA & CAMPING TICKETS, COACH PACKAGES, CAR PARKING, LOCKERS & DISABLED ACCESS TICKETS.
RIP PACKAGES ALSO AVAILABLE FROM THE FESTIVAL WEBSITE OR CALL 0207 009 3484

LIKE US [/DOWNLOADFEST](https://www.facebook.com/downloadfest) FOLLOW US [@DOWNLOADFEST](https://twitter.com/downloadfest) #DL2014

SCUZZ

TUBORG

**SOMERSBY
CIDER**

**pepsi
MAX**



Red Bull Studios

zippo

HAMMER

TEAMROCK

(SUBJECT TO LICENSE)

LIVE NATION

(BIL SUBJECT TO CHANGE)

KILIMANJARO & FRIENDS BY ARRANGEMENT WITH
AVOCADO BOOKING & SUMERIAN RECORDS PRESENT

BORN OF OSIRIS

AFTER THE BURIAL BETRAYING THE MARTYRS

BURIED
IN VERONA

MAY UK TOUR 2014

- 11 BRIDGEND THROWFEST
- 12 SOUTHAMPTON JOINERS
- 13 GLASGOW G2
- 14 MANCHESTER SOUND CONTROL
- 15 LONDON O₂ ACADEMY ISLINGTON
- 16 LEEDS UNIVERSITY MINE BAR

TICKETS: KILILIVE.COM / SEETICKETS.COM



AVOCADOBOOKING

BORN OF OSIRIS: TOWERDOWN WE DIE ALIVE
AFTER THE BURIAL: WOODS WITHIN
OUT NOW



UK 2014

NINE INCH NAILS



ONLY UK SHOWS OF 2014

WITH SPECIAL GUEST **COLD CAVE**

MAY

- | | |
|--------|-----------------------------|
| SUN 18 | BIRMINGHAM LG ARENA |
| TUE 20 | GLASGOW THE HYDRO |
| WED 21 | CARDIFF MOTORPOINT ARENA |
| FRI 23 | LONDON THE O2 |
| SAT 24 | NOTTINGHAM CAPITAL FM ARENA |
| SUN 25 | MANCHESTER PHONES 4U ARENA |

NIN.COM | KILILIVE.COM | SEETICKETS.COM

TICKETMASTER.CO.UK | 0844 871 8803

THE ALBUM "HESITATION MARKS" OUT NOW

A KILIMANJARO PRESENTATION BY ARRANGEMENT WITH WME

CANNIBAL CORPSE



(REVOCATION)

AEON

FRIDAY 31 OCTOBER
HALLOWEEN
LONDON THE FORUM

TICKETS: KILILIVE.COM / SEETICKETS.COM

f/CANNIBALCORPSE CANNIBALCORPSE.NET @CORPSEOFFICIAL

A KILIMANJARO & NIGHTMARE PRESENTATION BY ARRANGEMENT WITH THE AGENCY GROUP



MAYHEM

30TH ANNIVERSARY TOUR

ONLY UK SHOW OF 2014

WEDNESDAY 21 MAY
LONDON ELECTRIC BALLROOM

TICKETS: KILILIVE.COM | SEETICKETS.COM

FACEBOOK.COM/MAYHEMOFFICIAL

A KILIMANJARO PRESENTATION BY ARRANGEMENT WITH FIRST CONTACT AGENCY

A TWIN PEAKS PRODUCTION

NEAR
STEVENAGE

SONISPHERE

HERT
FORDSHIRE

KNEBWORTH PARK 4th - 6th JULY 2014
CELEBRATING 40 YEARS OF FESTIVALS AT KNEBWORTH

FRIDAY 4 JULY

APOLLO STAGE
SATURDAY 5 JULY

SUNDAY 6 JULY

**THE
PRODIGY**

limpbizkit

BAND OF SKULLS
GARY NUMAN
ANTI-FLAG
THE DERLED

**IRON
MAIDEN**

DEFTONES

FRANK TURNER
& THE SLEEPING SOULS
ANTHRAX
GHOST

METALLICA
BY REQUEST

ALICE IN CHAINS

MASTODON
AIRBOURNE
DEVIN TOWNSEND PROJECT
GOJIRA

SATURN STAGE

SLAYER

DREAM THEATER
DROPKICK MURPHYS

CARCASS **THE WINERY DOGS**
CHAS & DAVE **ALESTORM**

REEL BIG FISH
KARNIVOOL **PROTEST THE HERO**

BOHEMIA & OTHER STAGES

Electric Wizard

THE SISTERS OF MERCY

THERAPY?
PLAYING INFERNAL LOVE

65DAYSOFSTATIC **KATATONIA**
BAM MARGERAS
FUCKFACE UNSTOPPABLE
DEVIL YOU KNOW **YASHIN** **CARNIFEX**
CANTERBURY **LOSTALONE** **TRC**
BRUTALITY WILL PREVAIL
HOUNDS **LITTLE MATADOR**

NEW MODEL ARMY
DOG EAT DOG **PLAYING ALL BORO KINGS**
WILKO JOHNSON **SEBASTIAN BACH**
THE VIRGINMARYS **RECKLESS LOVE**
BLEED FROM WITHIN **STAMPIN' GROUND**
BLITZ KIDS
VOODOO SIX **THE HELL**

THE BRONX **GALLOWES**
BABYMETAL **BO NINGEN** **KERBD OG**
TRASH TALK **CHIODOS** **TRUCKFIGHTERS**
SILVERSTEIN **ONLY CRIME**
ANTI-NOWHERE LEAGUE
THE CADILLAC THREE **DREGEN**
ITCH **BEASTMILK** **KROKODIL**

ALSO APPEARING ACROSS THE WEEKEND

BLACK SPIDERS **BROKEN HANDS** **COLLIBUS** **EMPIRE** **FORT HOPE** **GLAMOUR OF THE KILL** **THE HYPETHEORY**
THE LOUNGE KITTENS **MAX RAPTOR** **THE ONE HUNDRED** **PALM READER** **RAGING SPEEDHORN** **TESSERA CT** **THE SAFETY FIRE**

MANY MORE ACTS TO BE ANNOUNCED FOR INFORMATION, TICKETS AND EVERYTHING ELSE **SONISPHERE.CO.UK**
SEETICKETS.COM / 0844 871 8803 - **ROCK ROYALTY VIP** - 0844 873 7335 - **TICKETMASTER.CO.UK**
GIGANTIC.COM, **THETICKETFACTORY.COM**, **TICKETWEB.CO.UK** & **TICKETLINE.CO.UK** AND ALL USUAL OUTLETS

SONISPHERE FESTIVAL WILL ALSO INCLUDE PARTIES, ASSORTED REVELRY, DEVIL HORNS, RANDOM SIGNS, GROUP CAMPS, FOOTBALL TOURNAMENTS, REPETITIVE WORD YELLING, MARRIAGE PROPOSALS, TOILET DEBATES, SHEDLOADS OF BLACK T-SHIRTS AND OWLS. YOU ALREADY KNEW THAT THOUGH!!

ALL CAMPSITES OPEN THURSDAY



Tolmin-Slovenia

METALDAYS

20-26-7-2014

VOLBEAT

Opeth

MEGADETH

Sabatón

Children Of Bodom

HEAVEN & HELL

**SATYRICON • MY DYING BRIDE • AMORPHIS
TIAMAT • MOONSORROW • SUFFOCATION
SALTATIO MORTIS • OBITUARY
BORKNAGAR • POSSESSED**

**GRAVE • IMMOLATION • VADER • PRONG • KADAVAR • ALCEST
IN SOLITUDE • INQUISITION • ABORTED • GHOST BRIGADE
ASPHYX • ARTILLERY • BENIGHTED**

**HAVOK • VALIENT THORR • MANILLA ROAD • ALPHA TIGER • TURNING GOLEM
CRIPPER • SOEN • VANDERBUYST • NOCTURNAL DEPRESSION • GOLD
DOWNFALL OF GAIA • SCARAB • PYREXIA**

**METALSTEEL • BRUTALITY WILL PREVAIL • CONDEMNATIO CRISTI • BLACK DIAMOND
RISING STORM • ROXIN PALACE • AFRICAN CORPSE • SAPIENCY • ZANTHROPYA EX • INCITER
ALOGIA • SKELFIR • TORTURE PIT • DEADEND IN VENICE • ZARIA • MEPHISTOPHELIAN
ARMAROTH • DEAD TERRITORY • FALLEN UTOPIA • AS IT COMES • LORD SHADES
FROM THE DEPTH • DUIRVIR • TOTAL ANNIHILATION • ABINCHOVA • CHAIN OF DOGS • DARKFALL
REST IN FEAR • SPACE UNICORN ON FIRE • WITHIN DESTRUCTION • DIESEAR**

And many others on the most beautiful summer metal festival in Europe!

www.metaldays.net



AMUST4MUSIC PRESENTS

BILL SUBJECT TO CHANGE

THE UK'S NO.1 METAL FESTIVAL

BLOODSTOCK OPEN AIR

7-10TH AUGUST 2014

CATTON PARK DERBYSHIRE UK

RONNIE JAMES DIO STAGE

MEGADETH DOWN SLAYER

AMON AMARTH • CARCASS • DIMMU BORGIR
SAXON • CHILDREN OF BODOM • HATEBREED
OBITUARY • LACUNA COIL • CROWBAR • GRAVEYARD
HELLYEAH • PRONG • FLOTSAM & JETSAM
PRIMORDIAL • DECAPITATED • BIOHAZARD • REVAMP
ORPHANED LAND • ABORTED • SHINING
EVIL SCARECROW • BLOODSHOT DAWN

SOPHIE LANCASTER STAGE

Phil Campbell's
All Starr Band



AVATAR • THE MERCY HOUSE • BATTLEAXE • DIABOLICAL • WINTERFYLLETH • SKYCLAD
ZEROZONIC • BLOOD RED THRONE • KROKODIL • MORGUE ORGY • PROFANE OMEN
DE PROFUNDIS • AGHAST! • CAMBION • INCINERY • THE KING IS BLIND • OCTOBER FILE

4 DAYS - 4 STAGES - OVER 100 BANDS

LIMITED SERPENTS LAIR VIP CAMPING PACKAGES AVAILABLE

TICKETS ON SALE FROM OUR 24 HOUR TICKETLINE 0871 230 5584 OR VISIT

www.bloodstock.uk.com



30TH ANNIVERSARY CELEBRATION FIELDS OF THE NEPHILIM

PLUS SPECIAL GUESTS TO BE ANNOUNCED

FRI 5th & SAT 6th DECEMBER
O₂ SHEPHERDS BUSH EMPIRE
LONDON

TICKETWEB.CO.UK · 0844 477 2000

FIELDS-OF-THE-NEPHILIM.COM

An ACADEMY EVENTS PRESENTATION by arrangement with TRANSCEND MUSIC



FRI 8 AUG ★ O₂ ACADEMY OXFORD
TICKETWEB.CO.UK · 0844 477 2000

DROPKICK MURPHYS

PLUS GUESTS

ONLY CRIME
(NEWCASTLE ONLY)

THE BOTS
(LIVERPOOL & BRISTOL ONLY)

BLOOD WHISKEY
(ALL SHOWS)

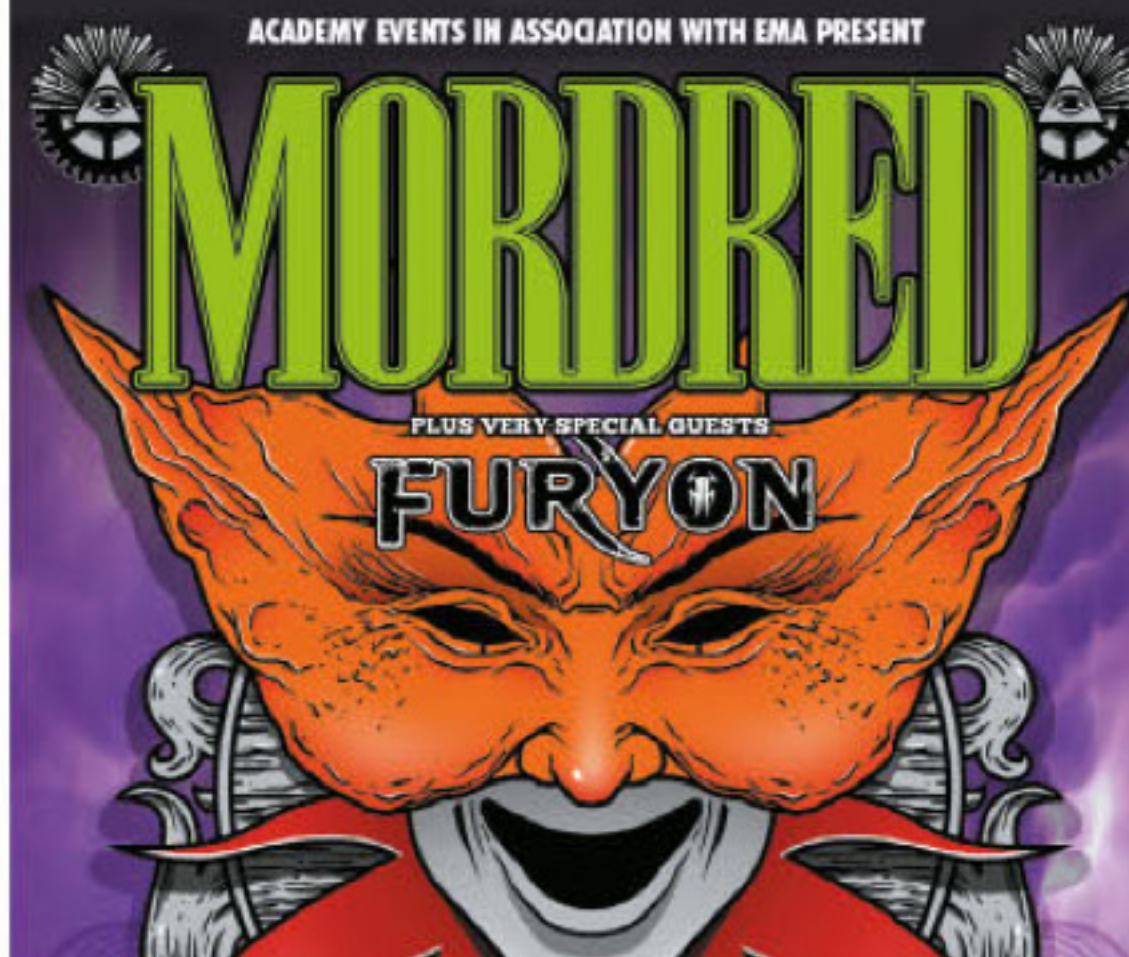
Mon 7th July
NEWCASTLE
O₂ Academy

Tue 8th July
LIVERPOOL
O₂ Academy

Wed 9th July
BRISTOL
O₂ Academy

0844 477 2000
TICKETWEB.CO.UK
& all usual agents

An Academy Events & DHP presentation by arrangement with Primary Talent International



AUGUST

25 LONDON
O₂ ACADEMY ISLINGTON
26 BIRMINGHAM
O₂ ACADEMY2
27 GLASGOW O₂ ABC2
28 NEWCASTLE O₂ ACADEMY2
29 SHEFFIELD O₂ ACADEMY2
30 LIVERPOOL O₂ ACADEMY2
31 BRISTOL O₂ ACADEMY2

SEPTEMBER

01 BRIGHTON CONCORDE 2

TICKETS AVAILABLE FROM:
TICKETWEB.CO.UK
0844 477 2000
& ALL USUAL OUTLETS



JULY

16 NEWCASTLE O₂ Academy2
17 GLASGOW O₂ ABC2
18 SHEFFIELD O₂ Academy2
19 BRISTOL O₂ Academy
20 LONDON O₂ Academy Islington
21 BIRMINGHAM O₂ Academy2

TICKETWEB.CO.UK
0844 477 2000

WWW.ONSLAUGHTUK.COM
WWW.ARTILLERY.DK
WWW.HATRIOTMETAL.COM

An ACADEMY EVENTS Presentation in association with EMA

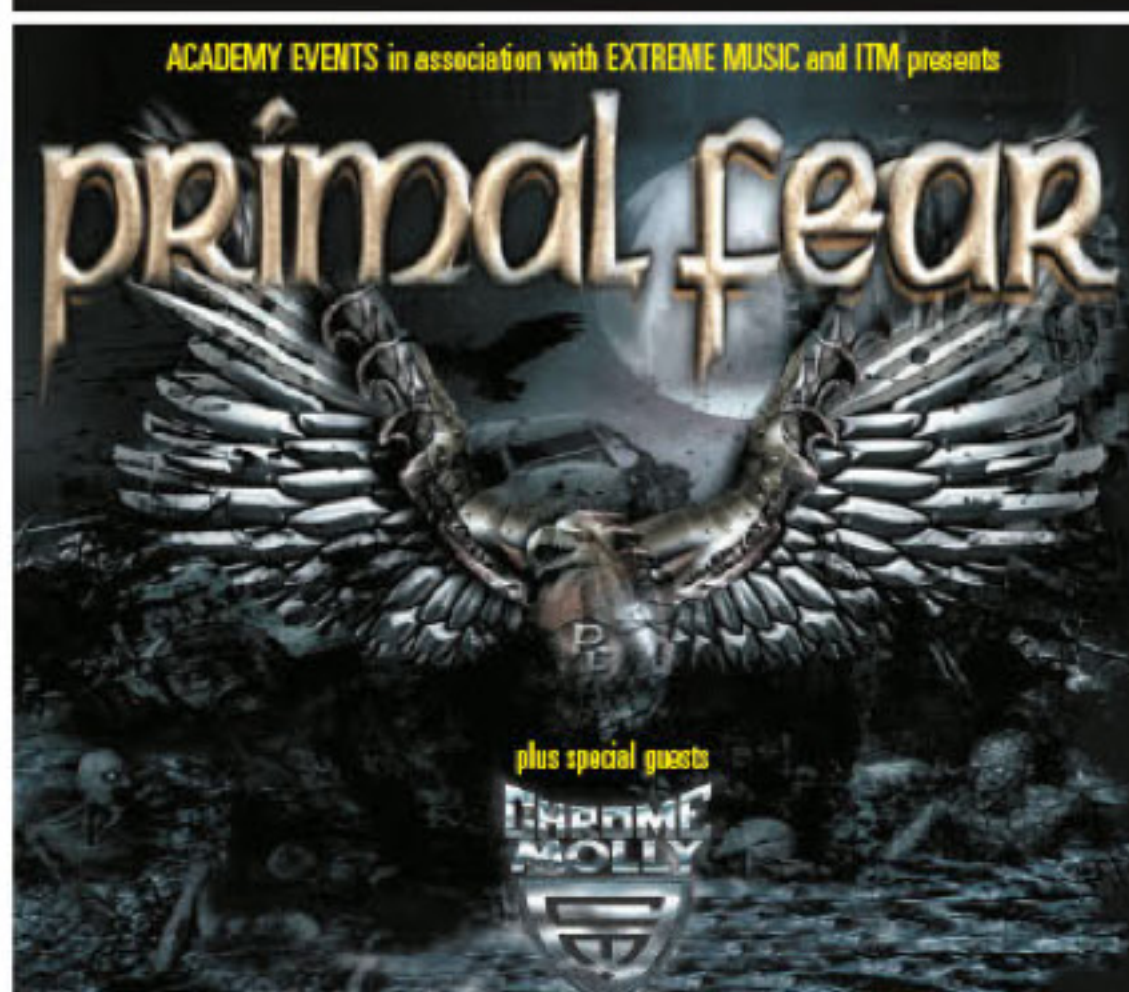
ACADEMY EVENTS IN ASSOCIATION WITH EMA & RESPECTABLE ARTISTS PRESENT

HEAVEN & EARTH

SPECIAL GUESTS · M.I.L.L.I.O.N

JUNE 26	BIRMINGHAM	O ₂ ACADEMY2
JUNE 27	GLASGOW	O ₂ ABC2
JUNE 28	NEWCASTLE	O ₂ ACADEMY2
JUNE 29	SHEFFIELD	O ₂ ACADEMY2
JULY 1	LIVERPOOL	O ₂ ACADEMY2
JULY 2	LONDON	O ₂ ACADEMY ISLINGTON

TICKETWEB.CO.UK · 0844 477 2000
HEAVENANDEARTH.BAND.COM



SEPTEMBER

17 LONDON O₂ Academy Islington
18 WORKINGTON Grapes and Vine
19 GLASGOW O₂ ABC2
20 WAKEFIELD Warehouse: 23
21 SHEFFIELD O₂ Academy2
23 BIRMINGHAM O₂ Academy2
24 NEWCASTLE O₂ Academy2
25 LIVERPOOL O₂ Academy2
26 BRISTOL Bierkeller
27 LEICESTER O₂ Academy2

TICKETWEB.CO.UK
0844 477 2000

CMR
gmbh

METAL
HAMMER

ARDSCHOK
A

SCREAM
MAGAZINE

HEAVEN

HAMMER
CRUISE

BWBK
Beverly Hills

ROADIE
CREW

METAL
ROCK.com

70000 TONS OF METAL

The World's Biggest Heavy Metal Cruise

Miami/Ft Lauderdale, FL - Ocho Rios, Jamaica - Miami/Ft Lauderdale, FL

22 - 26 January 2015

ANNIHILATOR

APOCALYPTICA

ARCH
ENEMY

Blind Guardian

CANNIBAL
CORPSE

chimaira

Enferno

Exile

Grave Digger

HEAVEN

IN EXTREMO

Korpiklaani

ORIGIN

Therion

THRESHOLD

XENTRIX



**... and 44 more bands
to be announced!**



**4 Days
60 Bands
1 Cruise Ship
only 3000 Tickets**



www.70000tons.com

Tel. : +1-604-298 8667

MONUMENT

RENEGADES

feat. special guests

Katne

UK TOUR 2014

ALBUM OUT MAY 16TH

09 MAY	REBELLION BAR	MANCHESTER
10 MAY	THE CORPORATION	SHEFFIELD
11 MAY	THE FLAPPER	BIRMINGHAM
13 MAY	STEREO	GLASGOW
14 MAY	BANNERMANS	EDINBURGH
16 MAY	BARFLY	LONDON

MONUMENTUK

AT WAR WITH REALITY 2014

At The Gates

triplykon *corbus Chron*

THURSDAY 4 DECEMBER	SUNDAY 7 DECEMBER
LONDON	BIRMINGHAM
THE FORUM	O2 ACADEMY
FRIDAY 5 DECEMBER	MONDAY 8 DECEMBER
MANCHESTER	CARDIFF
ACADEMY 2	UNIVERSITY SOLUS

0844 811 0051 / GIGSANDTOURS.COM / TICKETMASTER.COM
 TICKETWEB.CO.UK / TICKETLINE.CO.UK
 NEW ALBUM 'AT WAR WITH REALITY' OUT LATE 2014. ATTHEGATES.SE
 A METROPOLIS MUSIC PRESENTATION BY ARRANGEMENT WITH THE AGENCY GROUP

THE GARAGE HIGHBURY

20-22 Highbury Corner, London N5 1RD
 Follow us @thegarage_mama and facebook.com/mamaco.thegarage
 Tickets from mamacollive.com/thegarage or 0844 847 1678 (24hr)

Fri 18 Apr 7pm £8 adv WEEKEND WARRIORS TOUR: FT. BEHOLDER + CAMBION + OVERTHROW Sun 20 Apr 6.30pm £18 adv HAKEN + MY SOLOQUY Weds 23 Apr 7pm Free Entry MARTYR DEFILED NO HOPE NO MORALITY LP RELEASE SHOW Sat 26 Apr 7pm £5 adv AGENT + KOBOSH + THE DREJ Thurs 01 May 7pm £8 adv ABSOLVA + BABYLON FIRE + DEATH VALLEY KNIGHTS + EPHEBUS	Thurs 01 May 7pm £10 adv SONEX + ELIZABETH MEZA & FRIENDS Sun 04 Apr 7pm £18 adv ROSA CRUX + SEVENTH HARMONIC + JO QUAIL Sat 10 May 2pm £25 adv INCINERATION FESTIVAL FT. TAAKE + ANNAL NATHRAKH Weds 14 May 7pm £13 adv CHRISTIAN DEATH Sun 18 May 6pm £6 adv A WORLD DEFINED	Sat 24 May 6pm £14 adv SEX GANG CHILDREN + DEAD FILM STAR + NINE DAY DECLINE Sat 24 May 6pm £6 adv ALL AT SEA Sat 14 June 7pm £5 adv FORGED IN BLACK + DESIGNS OF CHAOS + SECOND RATE ANGELS Sat 21 June 7pm £20 adv UNIDA Sat 12 July 7pm £10 adv SKREAMER + SILAS Mon 28 July 7pm £20 adv POSSESSED + SATAN'S WRATH
---	--	--

HAMMER

ADVERTISE HERE!

To advertise, call Richard Pita
 on 0207 042 4141 or email
richard.pita@weareteamrock.com

THE UNDERWORLD
174 CAMDEN HIGH STREET, CAMDEN TOWN, LONDON NW1 • 020 7482 1932 • WWW.THEUNDERWORLDCAMDEN.CO.UK

SUN 4 MAY SUBURBAN LEGENDS TICKETS £10 ADV / DOORS 19.00 MON 5 MAY DOOMRIDERS + BEASTMILK & HERDERS TICKETS £12 ADV / DOORS 19.00 FRI 9 MAY XANDRIA + STREAM OF PASSION & APARITION TICKETS £12 ADV / DOORS 18.00 SAT 10 MAY MPX + BODYJAR & THE MURDERBURGERS TICKETS £15 ADV / DOORS 18.00 SUN 11 MAY MUSTASCH + GRIFTER, CB6 & XII BOAR TICKETS £12 ADV / DOORS 18.30 WED 14 MAY ECLIPSE TICKETS £10 ADV / DOORS 19.00 SUN 18 MAY THE LAST VEGAS + HEARTBREAK TICKETS £10 ADV / DOORS 19.00 FRI 23 MAY FISHBONE + THE KARMA PARTY TICKETS £15 ADV / DOORS 18.00	SAT 24 MAY THE CREEPSHOW + DICK DYNAMITE & THE DOPPELGANGERS & CHUBBY LA TOUCHE & HIS HANDSOME BUMS TICKETS £13.50 ADV / DOORS 18.00 SUN 25 MAY EDEN'S CURSE + TAINTED NATION & DENDERA TICKETS £10 ADV / DOORS 19.00 TUE 27 MAY WO FAT & MOTHERSHIP + BRIGHT CURSE & OLD MAN LIZARD TICKETS £12 ADV / DOORS 18.00 TUE 3 JUNE THE FLESHTONES + THE DERELLAS & WITCHDOKTORS TICKETS £12 ADV / DOORS 19.00 FRI 6 JUNE THE FIERCE & THE DEAD & ANTA + THE EARLS OF MARS & TROJAN HORSE TICKETS £7.50 ADV / DOORS 18.00 SUN 8 JUNE BLOODY HAMMERS + SERPENT VENOM & AMULET TICKETS £12 ADV / DOORS 18.30 THU 12 JUNE GILBY CLARKE + SHOCK! HAZARD & RYAN ROXIE TICKETS £15 ADV / DOORS 19.00 SAT 14 JUNE OUCH MY GENERATOR! FEATURING: WITCH MOUNTAIN, GRUPPO DI PAWLOWSKI, NECRO DEATHMORT, LATITUDES, TOMBSTONES, LANDSKAP, WOLVOH, BARRENOS & VAL FADER AMONGST OTHERS TICKETS £10 ADV / DOORS 14.30
--	---

TICKETS AVAILABLE FROM THE WORLD'S END PUB (NEXT DOOR TO THE UNDERWORLD) OR BY CC:
STARGREEN 020 7734 8932 / WWW.STARGREEN.COM

THE UNDERWORLD BY ARRANGEMENT WITH TKO PROUDLY PRESENTS

AMERICAN HEAD CHARGE **KILL DEVIL HILL**

WITH SPECIAL GUESTS *Reverent*

THE UNDERWORLD LONDON
TUESDAY 17TH JUNE

THE UNDERWORLD
174 CAMDEN HIGH STREET
CAMDEN TOWN NW1
TEL: 020 7482 1932

DOORS 7:00PM

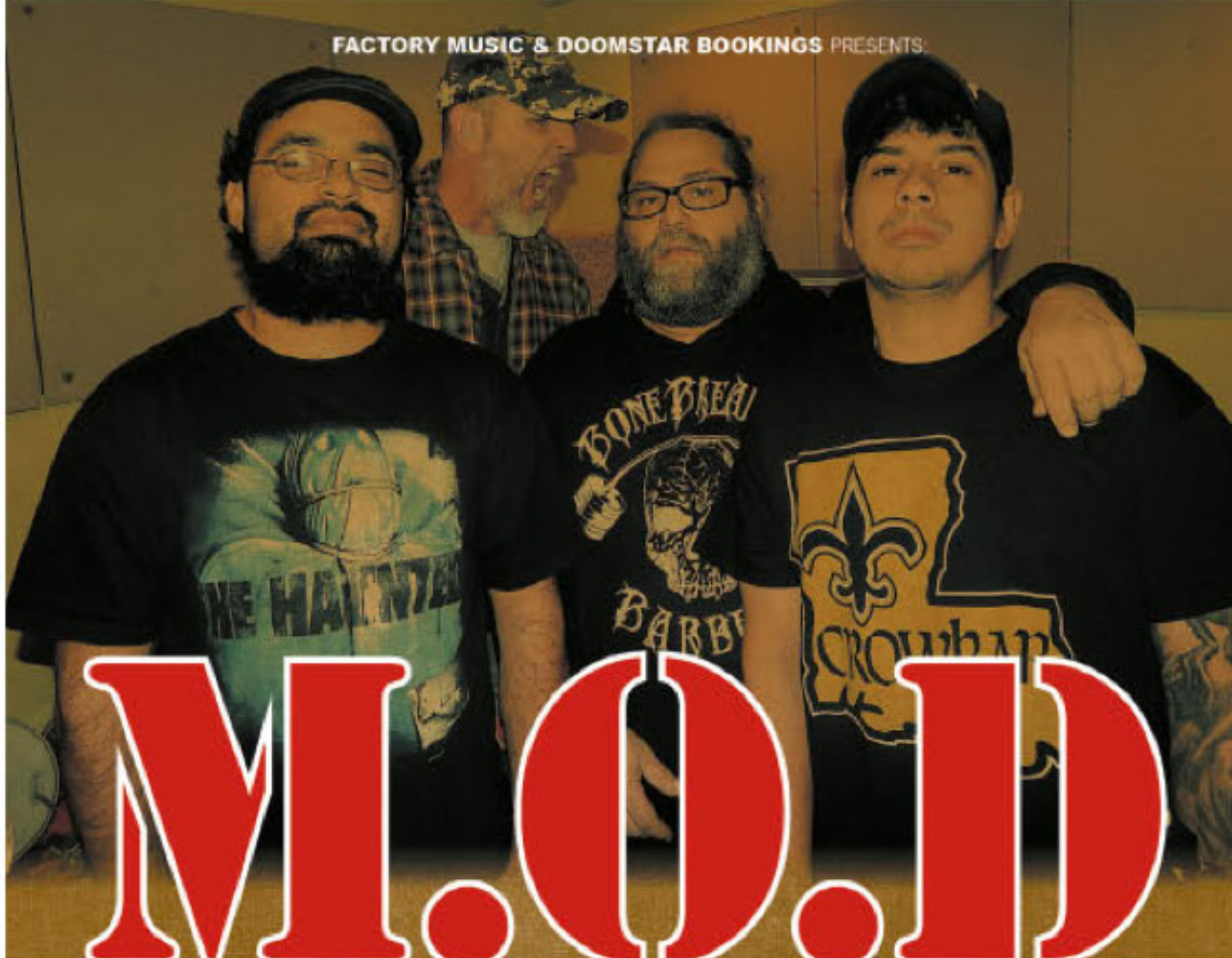
TICKETS £15.00 ADVANCE
[HTTP://BIT.LY/AHCINCAMDEN](http://bit.ly/ahcincamden)

WWW.STARGREEN.COM
WWW.THEUNDERWORLDCAMDEN.CO.UK
WWW.HEADCHARGE.COM
WWW.KILLDEVILHILLMUSIC.COM
WWW.REVERTED.CO.UK

 **TKO**
The Kirby Organization

 **MISTER SAM.COM**

FACTORY MUSIC & DOOMSTAR BOOKINGS PRESENTS:



M.O.D.
Method of Destruction

22.06.14 **UK LONDON** UNDERWORLD
24.06.14 **IR DUBLIN** FIBBER MAGEES
25.06.14 **UK GLASGOW** AUDIO
26.06.14 **UK MANCHESTER** SOUND CONTROL
27.06.14 **UK NUNEATON** QUEENS HALL

FACTORY MUSIC **DOOMSTAR**

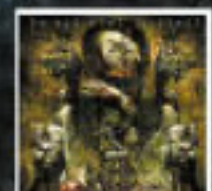


who

JUNE 2014

SUN 22 SOUTHAMPTON The Brook
MON 23 LONDON The Underworld
WED 25 SHEFFIELD Corporation
THU 26 BILSTON The Robin 2

NILE ALBUM 'AT THE GATE OF SETHU' IN STORES NOW



ROCKABILIA.COM

YOUR MUSIC MERCHANDISE SOURCE

OVER 80,000 ITEMS FROM YOUR FAVORITE BANDS

T-SHIRTS • SLIM FIT TEES • HOODIES • GIRLS FASHION • LONG SLEEVES
BELTS • BELT BUCKLES • JACKETS • MESSENGER BAGS
PATCHES • STICKERS • BUTTONS • BEANIES • EMBROIDERED CAPS
POSTERS • SHOES • JEWELRY • WRISTBANDS • WALLETS
CDs • DVDs • KEY CHAINS • WATCHES • CLOCKS • AND MORE...

Rockabilia.com offers the widest selection of music merchandise you will find on the web.
Officially licensed memorabilia to hard to find collectibles.
For a free 120 page catalog visit rockabilia.com, call 001-952-556-1121, or write:
PO Box 39 Dept 909 • Chanhassen MN, 55317 • USA @rockabilia rockabilia.com

MONSTER

SCREEN PRINTS

KILLER T SHIRTS

the best place to get your shirts printed

www.monsterscreenprints.com

APRONS
GUITAR CHOPPING BOARDS
ACCESSORIES
FRIDGE MAGNETS
COOK BOOKS
RECIPES

NEW APRONS AND MUCH MORE!

Rock n' Roll Cookware

MEGACHEF

www.megachef.co.uk

Fender products now in stock...

EXCLUSIVE PRE-ORDER BUNDLES



INDIE RECORDINGS

SVART RECORDS

ANATHEMA
'DISTANT SATELLITES'
OUT JUNE 9
EXCLUSIVE PRE-ORDER
BUNDLES ON OMERCH.EU





THE GOSPEL

LIVE

SETLIST

GRAND MAGUS

Kingslayer
Sword Of The Ocean
I, The Jury
Ravens Guide Our Way
The Shadow Knows
Triumph And Power
Steel Versus Steel
Valhalla Rising
Iron Will
Hammer Of The North

It's feeding time for Avatar's Johannes Eckerström

Overkill: still going strong

HAMMERFEST

HAFAN Y MÔR HOLIDAY PARK, PWLLHELI, GWYNEDD

Metal's most fearless warriors rule the roost in Wales



Primitai: bringing the weekend to a close with a crash

THURSDAY

A handful have made it to the deepest corner of north-west Wales in time for Leicester three-piece **SKAM** [7] to open Hammerfest. Their histrionic leads and born showmanship deserve a bigger crowd, especially with the huge rock riff that heralds new tune *Peacemaker*. The triumphant trad metal assault of **FURY** [8] goes down a storm, with *Warrior's Prayer* and *Carry On* perfect singalongs against the backdrop of a setting sun, and a rambunctious *What Shall We Do With A Drunken Sailor* setting us up for the shenanigans ahead. Wrexham's **DEFY ALL REASON** [5] follow suit by immediately whipping out a beefed-up version of Bon Jovi's *Wanted Dead Or Alive*. Sadly it's largely downhill as the crowd remain indifferent to the plodding rhythms and Gavin Jones's Hetfield-lite roar. **ANNIHILATED** [8] have no such problem, with Kreator-worshipping

thrashers *Scorched Earth Policy* and *Blood Of The Martyr* being met with rapturous approval, and the epic riffs of *We Are Legion* getting the fists pumping and heads banging. **DEATH VALLEY KNIGHTS'** [6] enthusiasm is equally infectious and they quickly get the crowd onboard with their classic metal stomp. However, it's all fairly monotonous, and it's only after a cover of Accept's *Balls To The Wall* that you realise how unmemorable the rest of the show is.

SAVAGE MESSIAH [9] receive a hero's welcome and go about blowing the competition out of the water with *Scavengers Of Mercy* and *The Cursed Earth* whipping up the first pits of the night. The epic *Mask Of Anarchy* also gets an airing, and the band prove that though their Flying V guitars and studded waistcoats may look old school, their modern take on the classic thrash blueprint is the freshest thing on the bill tonight. Your opinion on **TRAGEDY** [4] will depend on how you feel towards Bee Gees and other disco



Grand Magus's JB's epic skullet!



The 'come hither' approach needed finetuning



Enthroned fan the Flemish flames



Happy campers lapping up the entertainment



One For Sorrow: also one for mean-mugging, apparently

WILL IRELAND

numbers played by a bog-standard glam metal band dressed to the nines in sailor outfits and siren hats. Yes, it's funny for a minute, but the joke soon wears thin.

FRIDAY

Belfast's **SINOCENCE** [6] are met by a few bleary eyes and a raft of technical issues for their midday set on the second stage, which is a shame as their melodic metal warrants far better, with big riffs and swathes of harmonic interplay typifying the likes of *Long Way Down*. **THE BASTARD SONS**' [8] raucous racket is far too much fun for this time of the day, with the cantankerous yelps and boundless energy of frontman JJ going a long way to win over the unsuspecting onlookers. The relentless rock riffs and chugging breakdowns ably win over enough fans who are pleased to see them re-emerge for their second set later in the day after Black Moth's last-minute cancellation.

Londoners **CYPHER 16** [6] take a few songs to get into their groove, but their hard work on the road has clearly turned them into a consummate live unit. Their dense, anthemic metal has enough technical touches and rumbling rhythms for polite recognition, but they just need

a few more tunes to really captivate the crowds. Alt-rockers **TO THE BONES** [6] trundle through a set of bass-heavy grunge numbers including the bouncy *Area 51*, and prove it's still cool to throw down your instruments and kick the shit out of them at the end of the set.

Norwich thrash newbies **SHRAPNEL** [8] kick off the main stage today at full pelt, battering a rapidly exhilarated crowd with incendiary fare from their recent debut. Even an unwelcome vocal intrusion from a certain *Hammer* journalist – and Oaf vocalist – on a cover of Slayer's *War Ensemble* can't deaden the quintet's breakneck impact.

Brighton's **COLLISIONS** [5] are a pretty decisive turn, with their drum'n'bass/reggae/metalcore mash-up attracting a few dancing feet but mostly confused

expressions. New track *We Know The Enemy* adds the heaviness, but given the most prominent parts of their sound are autotuned vocals and a backing track, it's pretty hard to get involved in the desired good-time vibes. **ATTICA RAGE** [6] are Hammerfest mainstays and their increasingly muscular biker rock always goes down a storm. This year they seem a little subdued – hungover, we imagine – but they still bring plenty of thunder and riff-driven thuggery.

The second stage crowd swells for melodeath Swedes **DARKANE** [8], with the more familiar big riffs and call-to-arm choruses of *Layers Of Lives* and thrasher cuts of *The Sinister Supremacy* getting the crowd singing and bouncing in unison, before a final plough through the punishing *Convicted*. A few feral blasts of **DEAD EXISTENCE**'s [7] oppressive, sludgy doom sees people immediately heading for the exits. Those who remain witness the band pour every ounce into each tattered scream and harrowing riff. Only a few identifiable riffs

break up the quagmire as the final 10-minute number descends into a wall of squalling feedback. Trad Teutonic power veterans **PARAGON** [6] muster a credible roster of soaring riffs, ample to please the old guard but unlikely to attract any raw recruits.

Announcing this as their first time in England is equally unlikely to please Welsh ears, too... Although they've been hammering away for over 20 years, Belgian black metallers **ENTHRONED** [6] have always been a bit like their home country – kinda nondescript or a bit 'meh', as we say these days. They stage a solid show but it's hard to get excited about any of it.

Post-nu metal upstarts **IDIOM** [7] confess to feeling a little out of place, but the bouncy exuberance of their hyperactive set soon wins a number of hearts as wiry jack-in-the-box vocalist Matt Sharland proves a powerhouse of

Grand Magus truly play their hearts out on the main stage

FACT

Hammerfest is the name of one of the northernmost towns in the world, in Norway. Its main church was burned down – by the German army in 1944.

THE GOSPEL LIVE



Corrosion Of Conformity's Woody hits a high note

generated by Horsham metalcore mob **HONOUR IS DEAD** [7] is just as palpable, if notably darker, the early evening audience all but melted by the band's rage against, well, everything. Hull thrashers **SWORN AMONGST** [6] keep the unholy cauldron bubbling with material from their current EP, *Scourge Of The Omnipotent*, capably reaching a violent simmer, but never really threatening to boil over.

Swedish true metal titans **GRAND MAGUS** [8] truly play their hearts out on the main stage and the jam-packed hall is testament to the momentum they've been building all these years. Blending epics from latest album *Triumph And Power* with a clutch of older classics, they have the audience eating out of their hands. Fellow Swedes **SOILWORK** [6], by contrast, are somewhat soulless. Being Swedes, their delivery is ultra-proficient, but their brand of melodic death metal seems almost clinical coming in the wake of the warmth and passion of Grand Magus.

Without a doubt one of the most intriguing offbeat offerings of the weekend, Tokyo's **CYCLAMEN** [8] cook up an eclectic fusion of dynamic, hard-edged metal and harmonies, blended with traditional Japanese sounds, then serve it up with a beaming enthusiasm that's practically irresistible. New Jersey thrash veterans **OVERKILL** [8] are on top form tonight – their main

kinetic energy.

The energy

stage headline set is arguably the tightest and most savage show of the entire festival. Frontman and hyperactive bright spark Bobby 'Blitz' Ellsworth is, as ever, the centre of attention and leads his band through vicious versions of anthems such as *Wrecking Crew*, *In Union We Stand*, *Hello From The Gutter* and perennial favourite *Fuck You*.

A late substitution for Nightshade, **EMPIRE** [7] offer hummable hard rock on

Thrash titans Kreator simply tear the place apart

stage two with more polish than spit. Singer Joe Green boasts perhaps the most impressive pipes of the weekend but they're a poor fit for the bill as many punters evidently crave someone heavier. And they don't come much heavier than hardcore heroes **FEED THE RHINO** [9], who take to the stage bobbing like bare-knuckle prizefight contenders, and bearded singer Lee Tobin is soon borne aloft on the shoulders of an adoring, devastated crowd. The band are undisputed heavyweight champs. Taking it down several gears, and back several decades, **THE VINTAGE CARAVAN**

[7] ease us out of Friday on a fuzzy, paisley blues rock vibe, inspiring us to return to our own

respective caravans with mind-expanding dreams of cream sabbaths...

SATURDAY

Inflatable seagulls and all-round strangeness see **OAF** [7] kick off Saturday's shenanigans, closely followed by Lancashire's own **DERISION** [7], who contrast their terse thrashing with a cover of Sabbath's *Children Of The Grave*. Glasgow's **AFTERLIFE** [6] open the main stage by breaking open a barrel of anthemic Hibernian metal – hardly single malt stuff, but it definitely does the job. Greece's **MAPLERUN** [6], apparently, are a 'modern rock' band, which roughly translates as not being entirely sure whether they want to be Godsmack, Creed or Staind. While London's

IMICUS [7] have just as little use for traditional metal moves, their wannabe Tool/Deftones hybrid is at least more coherent. Melodic thrashers **HURON** [6] struggle valiantly to sustain any momentum in the face of a sparse early crowd – they never surrender, but it's an uphill battle. Metal has surely found its answer to Inigo Montoya in the shape of **SOUND STORM** [7] vocalist Phillipe d'Orange, who shares the *Princess Bride* swordsman's flamboyant mannerisms and flair for melodrama. He fronts a set from the Italian outfit of suitably overblown and overwrought, but self-assured entertainment – theatrical metal in the operatic idiom only our cousins on the continent seem to cultivate.

Although ostensibly a stoner/sludge outfit, Brighton's **BLACKSTORM** [7] confound expectations with some wickedly catchy choruses and captivating melodies. **BREED 77** [7] enjoy the first big crowd



God Damn: a hipster mating call, apparently

SETLIST

KREATOR

Phantom Antichrist
From Flood Into Fire
Warcurse
Coma Of Souls /
Endless Pain
Pleasure To Kill
Hordes Of Chaos
(A Necrologue For The Elite)
Death To The World
Riot Of Violence
Enemy Of God
Phobia
Violent Revolution
United In Hate
People Of The Lie
Civilization Collapse
Flag Of Hate
Tormentor

Kreator prepare to rip Hammerfest to shreds



"Wear sunblock or you could end up as red as this guy!"

FACT

Mille Petrozza is the sole remaining original member of Kreator, starting the band as Tyrant before switching to Tormentor and then Kreator.



of the day, who find the band in nostalgic yet petulant mood. The sour grapes are surplus to requirements, and you could question whether Breed have earned the stripes for all that bitter-scene-veteran-swagger, but once the music starts talking the whole room really comes alive. Straddling the domains of stoner and doom, London's **THRONE [7]** take things back into heavier territory only to have Oxford's **DESERT STORM [8]** – no strangers to stoner vibes themselves – inject massive amounts of upbeat, good time energy. **GRAVIL [7]**, by contrast, despite melodies aplenty, are all about aggression and in no way backward in coming forward with it.

From the same people who brought you the comedy pirates Alestorm come Dungeons & Dragons power metal parody band **GLORYHAMMER [7]**. It's great, dumb, singalong fun, though whether this kind of Pythonesque pantomime has, or deserves, any longevity is another matter. Canadian hard rockers **MONSTER TRUCK [8]** have quite a buzz about them at the moment, and rightly so. Their debut album, *Furiosity*, has won widespread praise and their bluesy and sometimes emotional style is the perfect fillip for punters needing to rest sore necks. Undoubtedly bigger things are to come from these

guys. **GOD DAMN [7]** are another late addition to the bill. They're a disarmingly shambolic, shaggy-headed, hipster-friendly duo, who conduct a masterclass in just how dense a vortex of sound you can get from one guitar and a drum kit.

Although Swedish death metal legends **UNLEASHED [8]** beat Amon Amarth to the Viking culture and Norse folklore shtick by several years, the latter have definitely bagged the kudos. However, there's no denying Unleashed's pedigree or potency and tonight's show is an absolute stormer. Frontman Johnny Hedlund – every inch the Viking warrior figure himself – marshals his troops for rousing renditions of battle hymns old and new including *To Asgaard We Fly*, *Victims Of War* and the immortal *The Longships Are Coming*. It'd be a big ask to follow this and **CORROSION OF CONFORMITY [6]** really struggle to do so. As welcome as their reunion was, they've saddled themselves with a situation where they're unable to play most of their best-known songs, and with little charisma emanating from the current members, they're effectively without a frontman. All of which makes for a deeply uninspiring performance – some great riffs notwithstanding – which is met with general apathy. **ONE FOR SORROW [7]**

provide teeth-rattling proof that the stoner/doom scene is in rude health in the UK, dragging classic Sabbath-style riffs kicking and screaming into the 21st century. **DRUGANAUT [8]** plough the same subterranean groove, if anything, even harder and dirtier, adding their own sleazily bluesy, sweaty spin on matters – more rude than healthy – as vocalist Craig Relf invites the unwitting audience to look at his *Sex Face* then join him in *Carradine's Closet*. There's nothing wrong

with tonight's capable effort from **TORANAGA [6]**. Veterans to be applauded for keeping the thrash flame alive they may be, but the Bradford five-piece need to find a bit more personality and charisma from somewhere if the band hope to break out after all these years. Similarly, Dublin's **WARPATH [6]** peddle solid, meat'n'potatoes death metal – manna for the tiny contingent of brutality junkies – but unlikely to turn less sympathetic heads, particularly as booze and exhaustion start to weed out the less committed festival-goers. Main stage headlines **KREATOR [8]**, on the other hand, are on fire. For their very first show of 2014 the Teutonic thrash titans simply tear the place apart, feisty frontman Mille Petrozza ringleading a stellar set that takes in classic after classic including *Endless Pain*, *Pleasure To Kill*, *Riot Of Violence* and – obviously – *Flag Of Hate*.

AVATAR [8] bring an early-hours jolt of colour and life to the second stage, largely courtesy of vocalist Johannes Eckerström's performance as a gas-guzzling, scarlet-coated ringmaster in the Marilyn Manson mould. He captains an eclectic sound that sails as far from the band's Gothenburg-style death metal roots as imaginable without totally losing sight of land. Bringing the curtain down on the weekend are Brit traditionalists **PRIMITAI [7]**, who coax one last surge of energy from the Hammerfest diehards with a solid salvo of Priest-inflected thrash.

GAVIN BADDELEY/DOM LAWSON/GREG MOFFITT/ADAM REES

HOW WAS IT FOR YOU?

THE HEROES OF HAMMERFEST PRAISE!



JB, GRAND MAGUS

"Metalheads! We want to express our heartfelt thanks for your great support at Hammerfest! You gave us the triumph and power, it felt like victory!"



BOBBY 'BLITZ' ELLSWORTH, OVERKILL

"A heavy metal oasis as winter ends. I loved Hammerfest... Loud, proud and inside toilets! FUCK YEAH!"



ÓSKAR LOGI ÁGÚSTSSON, THE VINTAGE CARAVAN

"It's a really friendly festival. We slept in a caravan, appropriately! Our gig was 2am, but loads of people showed up!"



LEE TOBIN, FEED THE RHINO

"Hammerfest was great! Even though we played at 2am, it was a packed room full of metalheads! Beer, lots of hair, sweat! Everyone was going nuts with us!"



THE
GOSPEL
LIVE

*This feels like
a band becoming
something
really special*

RED FANG

THE SHRINE/LORD DYING

ELECTRIC BALLROOM, LONDON

Portland's rising rockers reach the next level

LORD DYING's [7] physically imposing frontman, E Olson, holds his guitar like a giant wielding a recently gnawed human thigh bone and the Portland, Oregon ruffians sound not unlike like High On Fire on cheap drugs as their taut yet dishevelled groove cuts a swathe through the crowd.

Way more convincing when getting psychedelic and lost in mid-tempo grooving than when thrashing out by-the-numbers punk-rock fury, **THE SHRINE** [6] put on a show to file under standard, not spectacular. It's not that they're bad in any way, just that they're painfully average and that's never going to cut the mustard when they're up against what follows them.

Since they made their UK debut with Mastodon and, armed with just 30 minutes, had the stones to turn their 70s-inspired tunes into hypnotic, elongated jams, **RED FANG** [9] have been worthy of respect. They've impressed on every visit since but tonight, on their first visit to our shores while touring *Whales And Leeches*, they prove a stronger beast altogether. Sure,

they can still pull you into a mesmeric trance with their stupefying grooves and irrepressible stomp, but there's a swagger that's added a new dimension to their live show. This feels greater than just a band growing in confidence and stature and more like a band becoming something really special. Stalking the stage like a bear and with a Hetfield-esque stance, Aaron Beam is the natural focal point, but he's ably backed up by the showmanship and power of John Sherman's drumming, while riff lords Bryan Giles and David Sullivan are clearly enchanted in their craft and lapping up a wall-to-wall sold-out Ballroom.

The closing hard-rocking combo of *Blood Like Cream* and *Wires* steals the show but throughout there's all kinds of brilliance on display. *1516* kicks like a mule in steel toecap boots with its driving, off-kilter rhythms, *Dirt Wizard* sounds like primetime Motörhead if they'd swapped amphetamines for a bong and *Prehistoric Dog* is the perfect end to the perfect rock'n'roll party.

Red Fang have gone from 'pretty cool' to a 'must-see' live show, no matter what your preference is within heavy music. As they've improved every time they've been here, we can't wait 'til next time.

TERRY BEZER

Aaron Beam: now
with added rock-
star panache

SETLIST

Hank Is Dead
Voices Of The Dead
DOEN
Throw Up
No Hope
Number 13
Dirt Wizard
Sharks
1516
Into The Eye
Malverde
Crows In Swine
Blood Like Cream
Wires

ENCORE

Prehistoric Dog

Red Fang:
metal grooves
with real bite

FA
CT

According to frontman Aaron Beam, the title of Red Fang's latest album, *Whales And Leeches*, was nicked from a track on the band's first EP.

Chelsea Grin

THE BROWNING/MORE THAN A THOUSAND/SILENT SCREAMS

Underworld, Camden

Deathcore is a crowded scene and while **MORE THAN A THOUSAND** [7] bring a hardcore-influenced pace and vigour to proceedings, **SILENT SCREAMS** [6] do little to distinguish themselves. **THE BROWNING** [7] have honed their hardstyle dance/mosh metal into something that feels less gimmicky live than it occasionally does on record, turning in a no-frills show of vein-popping enthusiasm. Aesthetically, **CHELSEA GRIN** [8] are about as cookie cutter as you could imagine: hollowed out earlobes and backwards caps abound. But any misgivings are quickly dissolved once their ferocious guitar attack boots in with the first heavy-as-uranium breakdown. It's not just mindless waves of drop-D swell, though – the Utah band bring a depth of texture to match vocalist Alex Koehler's harpy screech and undeniable charisma. With an encore cover of Korn's *Right Now* thrown in, it'd be churlish to leave without at least a hint of a grin.

TOM DOYLE

Truckfighters

The Satellite, Los Angeles

It's a Tuesday night and given the current state of rock'n'roll in LA, you could be forgiven for thinking that tonight's gig is going to be a quiet affair. Only recently, Vista Chino played a venue roughly this size to just a handful of the faithful, and that was pretty much a hometown show. Sweden's Truckfighters, you'd think, have no chance. You'd think wrong. It's not just that the place is busy, it's that every person in the room seems to know every damn word, new album and all. Which is probably just as well since Truckfighters delve frequently and not unpleasantly into the new one. The weird thing is, it's so heavily influenced by Kyuss and QOTSA that they're effectively selling ice to Eskimos. It's not like we don't have stoner rock in LA and, while impressive, this is no Kyuss. Great gigs, however, are about more than that, and Truckfighters have that mad, Orange Goblin-like enthusiasm that can't help but sweep a crowd along. It doesn't seem to matter what they play, it's just one of those special nights. And this is a Tuesday, right?

MÓRAT



Tommy Victor delivers a metal masterclass



Two-Pronged attack: all the riffs you can handle

PRONG

KLOGR UNDERWORLD, LONDON

NY's precision-metal kings unleash the riffs

The major problem with opening up for a hyper-influential band who are well into the third decade of their career is that you're almost guaranteed a reception as lukewarm as hour-old tea. Nevertheless, Italian mob **KLOGR** [7] dole out a competent set of slow-burning, prog-tinged metal that sets the tone for tonight in neat enough fashion. As it turns out though, **PRONG** [9] require no warming up whatsoever as mainman Tommy Victor careers up to his mic like a mad professor and promptly orders the crowd to "Hold on for dear life" before launching into the opening track of their 1990 classic *Beg To Differ*. The band's leader is a perpetually enchanting focal point, arrowing back and forth across the Underworld's stage and throwing in the odd scissor kick for good measure. He runs his show with both a sense of fun and a broom cupboard full of barnstorming riffs. His band demonstrate their breadth brilliantly too: slash'n'burn thrash, churning groove and hardcore swagger, all delivered in tight-as-a-duck's-arse style. Rattling through a career-spanning set of near solid gold, this is, put simply, a superb display of heavy fucking metal from masters of the craft. Snap your fingers, snap your neck, indeed.

TOM DOYLE



"Welcome to the 80s, Brixton!"



Michael Starr shows us why he's such a big hit with the ladies

STEEL PANTHER

BRIXTON ACADEMY, LONDON

West Coast glam jokers with all the trimmings

When you go to a Steel Panther show, you know what you're going to get – a show. Four glam-rock heroes partying as hard as Mötley Crüe while ramming tongues firmly through cheeks (and anywhere else they'd gladly tell you about), tonight they've brought gigantic screens, a shedload of hairspray and even the odd bit of fire to amp up the drunken swathes of bandana-clad 80s throwbacks. Despite the tour being used to promote new album *All You Can Eat*, it isn't actually released until after this run of shows, so some of the newer tracks run a little flat, though the jokes are still solid. From *Party Like Tomorrow Is The End Of The World* to *Gloryhole* you can guess the lyrical content. But it's big-hitters *Community Property*, *Just Like Tiger Woods* and *Death To All But Metal* that flip a switch in the minds of the crowd and really get the boozehounds moving. And Panther are all about crowd interaction, inviting 20-plus girls on stage for *Gold Digging Whore* to dance and sometimes show off their, ahem... assets. It's nothing but fun in the most parodic way as *Party All Day (Fuck All Night)* closes the 17-song set on the highest of high notes. Yes, they attract criticism, but in a live setting, very few bands can touch these guys on the party scale.

8

LUKE MORTON

THE
GOSPEL
LIVE

*This might
not be clever,
but it's
certainly big*

FIVE FINGER DEATH PUNCH

UPON A BURNING BODY/POP EVIL

KENTISH TOWN FORUM, LONDON

A knockout set from all-conquering metal crew

"We are a rock'n'roll band!" roars **POP EVIL [6]** frontman Leigh Kakaty, and given the heavier nature of the two other bands sharing the bill this evening, it's a pretty fair, if basic, reference point for the hard-hitting Michigan crew. They get the Forum bopping nicely before a suited and booted **UPON A BURNING BODY [7]** arrive onstage to up the ante with the kind of fearless swagger that has made them one of the most unmissable young metal bands on the planet. Predictably, the earlier, faster and more death metal-inclined material in their arsenal is, while being awesome on its own merit, swallowed up a bit by the Forum's frustrating acoustics, meaning it takes a while for those in attendance to really click with what the hell's going on.

Once things settle down and those chorus-driven numbers from 2012's blinding *Red. White. Green.* opus get dropped, business most definitely picks up. There are enough fists pumping and lips mouthing along to the likes of *Texas Blood Money* and

a glorious *Sin City* to suggest that UABB's stock is only going in one direction, and one can only imagine the kind of carnage that'll greet that long-awaited UK headline tour.

It's been a 'slow and steady wins the race' kind of gameplan from **FIVE FINGER DEATH PUNCH [8]** on these shores. While the US has flocked to them like footballers to brothels, putting them in arenas with some monstrous live shows, ol' Blighty is only just starting to catch up. Tonight is proof that it's about fucking time. Last year's bold double-album adventure means their sets are now littered with anthems, and London is happily obliged to belt out every lyric to every song. From the opening moments of *Under And Over It*, it's pandemonium in here, with just about everyone from the eighth row forward seemingly trying to chuck themselves over the front, with frontman Ivan Moody remaining the perfect, gorilla-esque ringmaster for it all.

This might not be clever, but it's certainly big, and above all else, it's shameless fun. If that, ultimately, is what gigs like these are for, then 5FDP have passed the test. Oh, and *Mama Said Knock You Out* is still the best metal cover since Cancer Bats did *Sabotage*. Unbelievable scenes.

MERLIN ALDERSLADE



SETLIST

Under And Over It
Burn It Down
Hard To See
Lift Me Up
Bad Company
Burn MF
The Agony Of Regret
Remember Everything
Battle Born
Coming Down
Never Enough
Mama Said Knock You Out
Here To Die
Far From Home
The Bleeding

Gorilla tactics:
Ivan Moody
gurns it up

FA
CT

Zoltan Bathory co-owns Alphadog Combat Gear, a company that makes high-end fight gear for UFC fighters and MMA leagues.

Heaven's Basement

Electric Ballroom, London

You know the crowd are up for a gig when they cheer a roadie singing *Sad But True* while checking mic sound levels. So, inevitably, there's a massive buzz when Heaven's Basement burst on with *Welcome Home*, and huge cheers every time frontman Aaron Buchanan, dressed in what resembles late-60s skinhead chic, tells everyone how blown away the band are by the huge turnout. The foursome look, act and sound like a group used to headlining this size of venue. They have the abrasive bonhomie of early Wildhearts or Therapy?, and every song is a thumptastic anthem. *Can't Let Go* possesses considerable roar, *Fire, Fire* gets fans barking out the chorus as if expecting the fire brigade, while both *Straight To Hell* and *The Price We Pay* are true crowd-rousers. Guitarist Sid Glover takes centre stage on *Paranoia*, before *Reign On My Parade* provides a fist-pumping climax. No pretence, no attitude, Heaven's Basement have a stripped down, electrifying freshness that galvanises punks

and metalheads of all ages alike.

8

MALCOLM DOME

Van Canto

WINTERSTORM

Underworld, London

Let's not mince words: metal a capella is as bonkers as it sounds. But while it might not totally work as a full-set proposition, Van Canto's formula makes for a memorable experience. Fronted by a short, armoured guy with a drinking horn, **WINTERSTORM** [8] provide a rollicking Dragonforce-meets-Nightwish prelude. With songs about warriors and guardians of the ice, they storm the castle, bludgeon the dragon and hail the hairy soul of galloping Warhammer metal. Amps cleared, the five vocalists and drummer of **VAN CANTO** [6] emerge to delighted cheers. Leads Inga Scharf and 'Sly' Philip Dennis Schunke are backed by unnerving human-didgeridoo tones as they take on greats like *Master Of Puppets*, alongside originals. Admittedly their 'badaboom/dum-dum-duuum' schtick – though primal and atmospheric in the likes of *Badaboom* – wears a little thin. And sometimes the drums/vocals balance isn't right. But for pure novel ingenuity – and because everyone should witness *Fear Of The Dark* barbershop-style – Van Canto claim a place in metal's stranger echelons.

POLLY GLASS



Elize Ryd approves of her adoring crowd



Jake and Henrik have their chance to shine

AMARANTHE

DEALS DEATH

ISLINGTON ACADEMY, LONDON

Electro-metalllers charge through the capital

They're running on sod-all sleep, but the energy of Sweden's **DEALS DEATH** [6] couldn't be higher as their fist-pumping melodic death metal washes over Islington Academy. The 40-minute support slot is a blur of windmilling, chest-beating and dual guitar solos, providing a healthy dose of pounding heavy metal. But there's more to tonight's headliners than metal. Merging death metal, electronica and pop, **AMARANTHE** [8] receive a hero's welcome. Having three vocalists might seem like overkill but the vocal harmonies matched with power metal melodies and deathly instrumentation makes much more sense live than on record. *Afterlife* comes with Crossfaith-level electronics, whereas new single *Burn With Me* gives all three vocalists time to shine. Frontwoman Elize Ryd is adored by everyone and it's not often you see the same crowd put up devil horns and love hearts. It's also rare for men in Carcass shirts to rave it up to some frenetic EDM. We're not talking David Guetta bullshit, though – it's industrial menace, despite sometimes sounding like 2unlimited. But these electro inclusions mean Amaranthe can switch from crushing to sparkling in a matter of seconds. And it's set-closer *The Nexus* that keeps the sparkle tonight, because the crowd know they've found something special.

LUKE MORTON



Dez Fafara finds the source of the dirty riffs



Dez conducts another monster circlepit

DEVILDRIVER

SYLOSIS/BLEED FROM WITHIN

ELECTRIC BALLROOM, LONDON

Metal's prime pitstarter conquers Camden

There are many more pointedly fashionable bands doing the rounds, but whenever **DEVILDRIVER** [9] spend – as the song says – another night in London, the metal hordes always come out in force. It helps that both **BLEED FROM WITHIN** [7] and **SYLOSIS** [7] have accrued sizeable fanbases of their own, and both put in the kind of performances that can only strengthen their positions in the UK scene. But Dez Fafara has enjoyed such a long relationship with British crowds that there can only be one winner here. The Ballroom is full by the time the Californians explode into action with a ferocious *Head On To Heartache (Let Them Rot)*. The response is immediate, as a huge pit erupts. Focusing primarily on their second and third albums, and last year's *Winter Kills*, this is a more streamlined and determined band than we've seen of late, and the biggest revelation is how dirty and vicious they are, with a sound that owes as much to crusty hardcore punk and the Swedish death metal of Dismember and Centinex as it does to the 00s US metal revolution that spawned them. Still crushing, still much loved and more destructive than ever before, Devildriver remain the nasty antidote to lightweight metalcore and half-arsed pits. Long may they reign.

DOM LAWSON



HRH HELLOWEEN

HAFAN Y MOR, PWLLHELI, NORTH WALES
13TH - 16TH NOV 2014

LAST 18 ROOMS...
AND THEN IT'S SOLD OUT



Blue Oyster Cult

KROKUS



Y&T

VARDIS, DIAMOND HEAD, BONAFIDE
ELECTRIC MARY, GRIFTER, HEAVY METAL KIDS
CAROUSEL, VERTIGO

WWW.HARDROCKHELL.COM

0203 287 6684



GIGS ✱ TOURS ✱ FESTS ✱ EVENTS

LIVE EVIL

2014 • APRIL 29 • 2014



I KILLED THE PROM QUEEN

THE RETURNING MELODIC DEATHSTERS HAVE A BATCH OF UK DATES ON THE GO.

How does it feel to finally have a new album out?

Jona Weinhofen, guitar:

"It's been a while in the making, but it certainly makes our setlist a bit more interesting now since we don't really like to play anything from the pre-2006 releases. Now we have 14 brand new tracks from *Beloved*, as well as the songs we've been playing from *Music For The Recently Deceased* in the recent past. Playing songs from *Beloved* definitely breathes new life into the band and we're looking forward to playing a lot of these songs for the first time on our next couple of tours!"

It feels like, musically, you never really went away. Insult or compliment?

"I feel like this is a compliment. The fact that our fans recognise *Beloved* as a natural continuation of our sound from *Music For The Recently Deceased*, despite new members and so much time having passed, is a great thing for the band. It would be very

strange if this record felt like an entirely different band."

You're doing Slam Dunk in May. Looking forward to mixing it up with the pop punk bands?

"Yes, it'll be our first ever time playing Slam Dunk Festival and we're super-stoked to be included on the bill. We also find we sit somewhere nicely in the middle between more pop/punk/indie bands and metal/death metal bands, so it's a good, happy medium for both us and fans alike!"

What would be in IKTPQ's dream rider?

"We're four vegans and one vegetarian and our touring life outside of music itself revolves heavily around eating delicious food around the world. I would have to say a rider catered entirely by our favourite restaurant chain from California, Veggie Grill, would make us very happy, yet fat and sluggish onstage."

ALT-FEST
FIELDS OF THE NEPHILIM, MARILYN MANSON, KILLING JOKE, ARCH ENEMY, CRADLE OF FILTH, SATYRICON + MORE

AUG 15-17 KETTERING BOUGHTON ESTATE

AMON AMARTH

AUG 10 BLOODSTOCK FESTIVAL

AUG 12 BELFAST LIMELIGHT

AUG 13 DUBLIN ACADEMY

ASKING ALEXANDRIA

OCT 22 NORWICH UEA

OCT 23 NOTTINGHAM ROCK CITY

OCT 24 NEWCASTLE O2 ACADEMY

OCT 26 EDINBURGH PICTURE HOUSE

OCT 27 GLASGOW BARROWLAND

OCT 28 BELFAST ULSTER HALL

OCT 29 DUBLIN OLYMPIA

OCT 31 MANCHESTER ACADEMY

NOV 1 LEEDS O2 ACADEMY

NOV 2 CARDIFF GREAT HALL

NOV 4 BRISTOL O2 ACADEMY

NOV 5 SOUTHAMPTON O2 GUILDHALL

NOV 6 LONDON ROUNDHOUSE

NOV 7 BIRMINGHAM O2 ACADEMY

NOV 9 BRIGHTON DOME

HAMMER-SPONSORED
BEYOND THE REDSHIFT
CULT OF LUNA, AMPLIFIER
GOD SEED, AMENRA + MORE

MAY 10 LONDON VARIOUS VENUES

HAMMER-SPONSORED
BLOODSTOCK FESTIVAL 2014
EMPEROR, DOWN, DIMMU
BORGIR, MEGADETH, AMON
AMARTH, CROWBAR + MORE

AUG 7-10 DERBY CATTON HALL

BORN OF OSIRIS
AFTER THE BURIAL
BETRAYING THE MARTYRS
BURIED IN VERONA

MAY 12 SOUTHAMPTON JOINERS

MAY 13 GLASGOW G2

MAY 14 MANCHESTER SOUND CONTROL

MAY 15 LONDON O2 ISLINGTON ACADEMY

MAY 16 LEEDS UNIVERSITY MINE BAR

BRING ME THE HORIZON

DEC 5 LONDON WEMBLEY ARENA

HAMMER-SPONSORED
BRITISH SUMMER TIME
BLACK SABBATH, FAITH
NO MORE, SOUNDGARDEN,
MOTORHEAD, HELL + MORE

JULY 4 LONDON HYDE PARK

BURY TOMORROW

MAY 21 STOKE SUGARMILL

MAY 22 EDINBURGH STUDIO 24

MAY 23 LIVERPOOL ACADEMY 2

MAY 28 OXFORD ACADEMY 2

MAY 29 CARDIFF SOLUS 2

MAY 30 PLYMOUTH WHITE RABBIT

MAY 31 KINGSTON PEEL

JUN 1 KINGSTON PEEL

CALLING FESTIVAL 2014
AEROSMITH, THUNDER,
JOE BONAMASSA, WALKING
PAPERS + MORE

JUNE 28 LONDON CLAPHAM COMMON

CLUTCH
LIONIZE

APR 29 BIRMINGHAM O2 ACADEMY

APR 30 BRIGHTON CONCORDE 2

MAY 1 LONDON FORUM

MAY 3 BRISTOL TEMPLES FESTIVAL

MAY 6 EDINBURGH LIQUID ROOM

MAY 7 GLASGOW ABC

MAY 8 BELFAST LIMELIGHT

MAY 9 DUBLIN ACADEMY

CRIPPLED BLACK PHOENIX
A LIQUID LANDSCAPE

MAY 23 LONDON O2 ISLINGTON ACADEMY

MAY 24 MANCHESTER O2 ACADEMY 3

MAY 25 EDINBURGH LIQUID ROOMS

MAY 27 BLISTON ROBIN 2

DEATHSTARS

NOV 2 BRISTOL THEKLA

NOV 3 MANCHESTER ACADEMY 3

NOV 4 GLASGOW CATHOUSE

NOV 5 NEWCASTLE ACADEMY 2

NOV 6 WOLVERHAMPTON SLADE ROOMS

FEB 7 LONDON GARAGE

DORO

MAY 19 LONDON O2 ISLINGTON ACADEMY

HAMMER-SPONSORED
DOWNLOAD FESTIVAL 2014
AVENGED SEVENFOLD,
LINKIN PARK, AEROSMITH,
ROB ZOMBIE, TRIVIUM, BL5,
ALTER BRIDGE, KSE + MORE

JUNE 13-15 DONINGTON CASTLE DONINGTON

EDGUY

SEP 12 MANCHESTER SOUND CONTROL

SEP 13 NUNEATON QUEENS HALL

SEP 14 LONDON O2 ISLINGTON ACADEMY



LIVE EVIL

EXTREME LEOGUN

JUL 4 MANCHESTER O2 ACADEMY
JUL 5 GLASGOW O2 ACADEMY
JUL 7 BIRMINGHAM INSTITUTE
JUL 8 LONDON FORUM
JUL 9 LONDON FORUM

FEED THE RHINO THE HOWLING

MAY 1 BRIGHTON AUDIO

MAY 3 OXFORD O2 ACADEMY 2

MAY 8 NOTTINGHAM BASEMENT

MAY 9 CARLISLE BRICKYARD

MAY 10 LEICESTER O2 ACADEMY

MAY 15 PETERBOROUGH MET LOUNGE

MAY 16 FOLKESTONE QUARTERHOUSE

GUS G MARTY FRIEDMAN

MAY 21 LONDON O2 ISLINGTON ACADEMY

MAY 22 NUNEATON QUEENS HALL



EDGUY

THE GERMAN HEAVYWEIGHTS WILL BE BRINGING THE ANTHEMS THIS AUTUMN.

So you'll be playing three dates in September, eh?

Tobias Sammet, vocals: "We are playing three shows: London, Manchester and Nuneaton. [The last of which] I've never heard of. But who am I to argue? The promoter knows the English market better than we do, and if Nuneaton is the new hotspot where heavy metal happens, we will be in Nuneaton!"

Do you like visiting the UK?

"I have very, very, very good history with England. A lot of the last Avantasia album was written here, going from pub to pub, having a pint and composing the story. I even subscribe to *English Home* magazine."

What about the touring itself, do you still enjoy doing that?

"We always toured. Back in the mid 00s you could still make money from selling records, so the lazy bands weren't touring much, but we were touring. Not because we needed the money, but because we wanted to tour. That is where this sort of music needs to be presented, live on stage."

You have a new album about to drop – what can fans expect from that?

"I think this is up there with the strongest things we've done. It's also our heaviest album."

It was put together very spontaneously – we had a meeting and said, 'OK, let's put this album together and start recording in eight weeks.' We wanted to go to the opposite way to most other bands who want to go louder and bigger – we stripped down."

Do you think it is a good time for power metal right now?

"We don't think about it, because we don't have a choice anyway. The only other option would be to adjust our music to whatever is fashionable at the time, and that's not an option. When we started it was the early 90s, grunge was in its prime, everyone was asking, 'Is metal dead?' and everyone had the answer – 'Yes, it is.' But this music was in our DNA so we played it regardless of fashion."

As a band, you're known for your sense of humour – do you think that's important?

"I think it's very important in this business if you don't want to go crazy. All my heroes were like that, Twisted Sister, Wasp; they didn't give a shit about what was hip or fashionable. Now there are more rules in metal than in the Catholic Church. People said you can't tell jokes on stage, you have to dress a certain way, but we don't play by those rules."

I KILLED THE PROM QUEEN

MAY 21 SOUTHAMPTON MO CLUB
MAY 22 PLYMOUTH WHITE RABBIT
MAY 23 PRESTON 53 DEGREES
MAY 24 SLAM DUNK LEEDS
MAY 25 SLAM DUNK HATFIELD
MAY 26 SLAM DUNK WOLVERHAMPTON

JAY AND SILENT BOB'S HOLLYWOOD BABBLE-ON

JUN 29 BIRMINGHAM O2 ACADEMY
JUL 1 LONDON EVENTIM APOLLO
JUL 2 BRISTOL COLSTON HALL
JUL 3 MANCHESTER O2 APOLLO

KATATONIA

MAY 16 LONDON UNION CHAPEL
MAY 17 LEEDS BRUDENELL SOCIAL

KORN HACKTIVIST

MAY 2 LONDON O2 BRIXTON ACADEMY

NINE INCH NAILS COLD CAVE

MAY 18 BIRMINGHAM LG ARENA
MAY 20 GLASGOW HYDRO
MAY 21 CARDIFF MOTORPOINT ARENA
MAY 23 LONDON O2 ARENA
MAY 24 NOTTINGHAM CAPITAL FM ARENA
MAY 25 MANCHESTER PHONES 4U ARENA

ONSLAUGHT ARTILLERY

JUL 13 DUBLIN VOODOO LOUNGE
JUL 14 BELFAST LIMELIGHT 2
JUL 16 NEWCASTLE ACADEMY 2
JUL 17 GLASGOW ABC 2
JUL 18 SHEFFIELD ACADEMY 2
JUL 19 BRISTOL ACADEMY
JUL 20 LONDON O2 ISLINGTON ACADEMY
JUL 21 BIRMINGHAM O2 ACADEMY 2

PEARL JAM

JUL 8 LEEDS ARENA
JUL 11 MILTON KEYNES BOWL

READING AND LEEDS 2014 QUEENS OF THE STONE AGE, ENTER SHIKARI, A DAY TO REMEMBER, ARCHITECTS, ISSUES, OF MICE & MEN, JIMMY EAT WORLD, DEAF HAVANA + MORE

AUG 22-24 RICHFIELD AVENUE
+ BRAMHAM PARK

RED DRAGON CARTEL

JUN 6 LONDON O2 ISLINGTON ACADEMY
JUN 7 NOTTINGHAM RESCUE ROOMS
JUN 8 WOLVERHAMPTON SLADE ROOMS
JUN 10 GLASGOW CLASSIC GRAND
JUN 11 NEWCASTLE O2 ACADEMY 2
JUN 13 BUCKLEY THE TIVOLI VENUE

SLAM DUNK FESTIVAL 2014 LET LIVE, BURY TOMORROW, THE GHOST INSIDE, I KILLED THE PROM QUEEN, HEART OF A COWARD, CALIBAN + MORE

MAY 24 LEEDS UNIVERSITY
MAY 25 HATFIELD FORUM
MAY 26 WOLVERHAMPTON CIVIC

HAMMER-SPONSORED SONISPHERE FESTIVAL 2014 THE PRODIGY, METALLICA, IRON MAIDEN, LIMP BIZKIT, DEFTONES, AIC, SLAYER, DREAM THEATER, ANTHRAX, GHOST, DEVIN + MORE

JULY 4-6 KNEBORTH KNEBORTH PARK

THE TEMPERANCE MOVEMENT

APR 30 LONDON SHEPHERDS BUSH EMPIRE
MAY 1 OXFORD O2 ACADEMY
MAY 2 PORTSMOUTH PYRAMID CENTRE
MAY 3 CARDIFF UNIVERSITY GREAT HALL

WEDNESDAY 13

MAY 29 LONDON BORDERLINE

SUBTERRANEA

GOING UNDERGROUND



BLOOD CEREMONY SPIDERS

MAY 3 NOTTINGHAM THE BODEGA SOCIAL CLUB
MAY 4 GLASGOW STEREO
MAY 5 MANCHESTER THE DEAF INSTITUTE
MAY 6 LONDON BORDERLINE

GODFLESH LOOP

JUN 3 LEEDS COCKPIT
JUN 4-5 LONDON HEAVEN

MAYHEM

MAY 21 LONDON ELECTRIC BALLROOM

MYSTIFIER BOLZER CRUCIAMENTUM ZOM

JUN 7 LONDON DOME

NEGURA BUNGET

APR 2 DUBLIN VOODOO LOUNGE
APR 3 LIMERICK DOLAN'S WAREHOUSE
APR 4 BELFAST VOODOO
APR 5 EDINBURGH BANNERMANS
APR 6 GLASGOW AUDIO
APR 7 NEWCASTLE TRILLIANS
APR 8 BILSTON THE ROBIN 2
APR 10 LONDON UPSTAIRS AT THE GARAGE
APR 11 NORWICH WATERFRONT

SWANS

MAY 22 MANCHESTER ACADEMY II
MAY 23 NEWCASTLE HOULTS YARD
MAY 24 GLASGOW THE ARCHES
MAY 25 ABERDEEN THE LEMON TREE
MAY 27 LONDON ELECTRIC
MAY 28 BRISTOL TRINITY CENTRE
MAY 29 READING SUB 89
JUNE 1 LEEDS THE COCKPIT
JUNE 2 BRIGHTON CONCORDE 2

TEMPLES FESTIVAL ELECTRIC WIZARD, CLUTCH, NEUROSIS, AMENRA, BRUTAL TRUTH, BEASTMILK, REPULSION, GEHENNA + MORE

MAY 2-4 BRISTOL MOTION



Desertfest

CAMDEN LONDON

25TH APRIL

ELECTRIC BALLROOM

**SPIRIT CARAVAN
ED MUNDELL UEMG
SIXTY WATT SHAMAN
MONKEY 3**

UNDERWORLD

**THE MACHINE
SASQUATCH
BORRACHO
MIDNIGHT GHOST TRAIN
SWAMP MACHINE**

**BLACK HEART
METAL HAMMER STAGE**

**LINE UP & DJ'S
ANNOUNCEMENT SOON**

**FRIDAY
TICKETS £25
1 DAY PASS**

26TH APRIL

ELECTRIC BALLROOM

**KVELERTAK
WEED EATER
BLUES PILLS
ASG
SAMSARA BLUES EXP
ANCIENTS**

**UNDERWORLD
THE QUIETUS STAGE**

**MASTER MUSICIANS
OF BUKKAKE
DRAGGED INTO SUNLIGHT
THE BODY
11 PARANOIS
HEY COLOSSUS
ARABROT
SLABDRAGGER**

BLACK HEART

**COSMIC DEAD, WIZARD FIGHT
HOTEL WRECKING CITY TRADERS
GHOLD, BARON GREENBACK**

**SAT or SUN
TICKETS £30
1 DAY PASS**

27TH APRIL

ELECTRIC BALLROOM

**BORIS
CHURCH OF MISERY
ELDER
RADIO MOSCOW
LONELY KAMEL
BLACK RAINBOWS**

**UNDERWORLD
HOP & WPC STAGE**

**KONGH
SOURVEIN
EAGLE TWIN
GRAVES AT SEA
GRIME
POMBAGIRA
WAR WOLF
LIFER**

BLACK HEART

**GRANDLOOM, BRIGHT CURSE
HULL & MANY MORE...**

**WEEKEND
TICKETS £85
3 DAY PASS**

WWW.THEDESERTFEST.COM FACEBOOK.COM/DESERTFESTLONDON TWITTER.COM/DESERTFEST

ORANGE

**MONSTER
ENERGY**

**METAL
HAMMER**

ALL NEW DESIGNS!



He has the best tunes and now he has the best shirts. Join the team!



Heavy metal crusaders! Defend the faith with our very own coat of arms!



Show your true allegiance to metal and join Hammer's Pit Crew!



Impress your mates with your bad-ass knowledge of Slayer album lengths!



GET ALL THIS AND MORE AT...

WWW.METALHAMMMERMERCH.COM

BEASTMILK

APOCALYPTIC PARTY TIME!

AGALLOCH

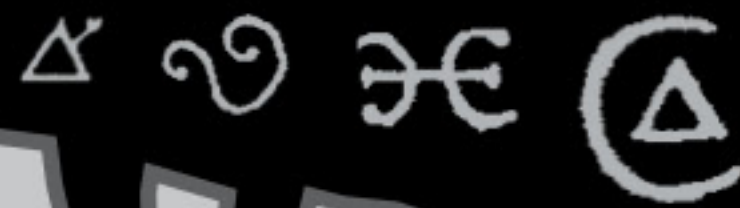
NATURE UNBOUND!

GORGOROTH

INFERNUS OUTLINES A NEW ERA

OLD MAN GLOOM

LIVE DEVASTATION!



SUBTERRANEA



MAYHEM

BM'S ARCHITECTS RETURN TO
WAGE WAR ON YOUR SENSES

SCHAMMASCH

DUALITY AND DELIVERANCE

WOVENHAND

THE CHRISTIAN BAND BM FANS LOVE

CONAN

LIVERPOOL'S DOOMLORDS INVADE LONDON

PLUS! ALL THE MOST IN-DEPTH REVIEWS AND INTERVIEWS FROM THE OUTER LIMITS!!!

MAYHEM
SUBTERRANEA
GOING UNDERGROUND

THE ART OF CHAOS

Black metal's most sensational and seminal band, Mayhem have spent seven years working out how to follow up *Ordo Ad Chao*. The result will rewire your brain once more.

WORDS: DAYAL PATTERSON. PICS: ESTER SEGARRA.

It's now 30 years since the fateful union of three young Norwegian musicians led to the formation of one of extreme metal's most important and influential bands. Given the suicides, murders and the creation of what is arguably black metal's most iconic album during their first decade, it's remarkable that their historical significance has failed to derail their position as a cutting-edge group in the years that have followed. Far from drawing upon past glories, Mayhem have chosen to challenge their audience with their music, with difficult records such as *Grand Declaration Of War* and *Ordo Ad Chao* now standing as classics,

despite the reactionary backlash against them at the time.

Ordo Ad Chao is now seven years old. Thankfully, the group's three-decade anniversary coincides with the release of the follow-up, *Esoteric Warfare*. Fans are anticipating it with excitement, curiosity and even trepidation, accentuated by the long wait and a shift in lineup that's seen the entrance of two new guitarists, Nidingr mainman Teloch and, more recently, ex-Cradle Of Filth axeman Charles Hedger.

"It was a long journey for this album," says bassist and founding member Necrobutcher. "First of all we were on tour for *three* years. Then we tried out about six guitarists before we ended up with the lineup we have now."

Just as guitarist Blasphemer was entrusted with writing duties following his induction into the group in 1994, so too has Teloch been handed the creative reins this time around, leading to much speculation as to the nature of the group's new material.

"We were already in contact with Teloch when Blasphemer left," explains vocalist Attila Csihar, "but he was in Gorgoroth. We ended up with Morfeus [ex-Limbonic Art] and later Silmaeth [Satyricon]. They had some cool ideas but still it didn't sound like Mayhem – it was a bit rock'n'roll, and we try to avoid that. And it's not just that we need someone who plays the guitar – we need someone who fits in our crazy family too."

"It's about the whole," agrees Necrobutcher. "And then it took Teloch some years in the band to come up with some good material. He wrote another album but we ended up scrapping it – well, actually he scrapped it himself."

"I had seven or eight songs," recalls Teloch. "We had a month in Budapest and the week before we went back to Norway we recorded the songs there. We even performed one of the songs live in Budapest. But I got back home and thought, 'No, this is not the right album to release after *Ordo...*' It felt fucking wrong. So I got angry as fuck and scrapped everything and started over."

"The first half of the new album got written on that feeling, the other half I wrote

MAYHEM
SUBTERRANEA
GOING UNDERGROUND



Mayhem (left to right):
Hellhammer, Charles Hedger, Attila
Csihar, Teloch, Necrobutcher

when I stopped listening to what the guys wanted. They all wanted different things and it was hard to fulfil their needs. I almost got paranoid from trying to please them so I thought, 'Fuck them, I do what I want instead.' My intention was to introduce some new listeners to Mayhem, make it easier, more accessible if you want, without pulling some commercial shit out of the hat."

Of course, an 'easier and more accessible' Mayhem album is still far from a walk in the park. *Esoteric Warfare* is a creeping, twisted and complex work that takes quite some

listening to in order to really get to its heart. Cold, angular and discordant, the calculating and sometimes peculiar nature is most reminiscent of the later Blasphemer-era albums, making it a logical follow-up to *Ordo...*, even though its overall effect is a little less chaotic. It's clear that an element of the avant-garde is a requisite for any new Mayhem opus – after all, it would be much easier to write a straightforward, crowd-pleasing black metal album. Necrobutcher is, of course, more than aware of the album's prickly nature, but he remains sworn to the artistic path the band have chosen.

"It's not easily accessible, it's somewhat uncommercial and exciting – again," he explains. "But we cannot help ourselves, we have to go there. I don't think it's conscious. You just don't want to repeat yourself, you don't want to repeat somebody else's work. You only feel good with the material if it's something that nobody has done before. And that's getting harder on what we are based on – three-riff rock'n'roll, which is what this music is based on.

"When we came out with *De Mysteriis Dom Sathanas* in '94, many people were saying it was very futuristic, especially the

vocals. Now I doubt anyone would call it futuristic."

"I think it's an offspring from *Ordo...*," ponders Attila. "*Ordo...* was very progressive, and to go further in that direction then we'd be going into some sort of fusion jazz and we didn't want to do that. So we decided instead to step a little down, make it more punchy, more aggressive.

"Teloch is a different guitarist too. *De Mysteriis...* changed his perspective on music and he started to play black metal after that. He was a strong Mayhem fan so he incorporated in his music not just the *Ordo...* vibe, but maybe the old albums as well."

"OUR SINGER BLEW HIS BRAINS OUT, OUR GUITARIST WAS MURDERED, PEOPLE ASSOCIATED WITH US WENT TO PRISON"

NECROBUTCHER OFFERS A BRIEF MAYHEM HISTORY

MAYHEM

SUBTERRANEA

GOING UNDERGROUND



"Our crazy family": the new-look Mayhem have made a thrilling new album

"WE'LL NEVER WIMP OUT. YOU CAN WEAR YOUR TATTOO OR PATCH WITH PRIDE"

NECROBUTCHER PROMISES TO KEEP FAITH WITH HIS FANS

It's unsurprising that Attila's lyrics have remained equally esoteric and multi-layered. While *Ordo...* dealt in part with secret societies, *Esoteric Warfare* looks further into some of the hidden areas of power in the world, some very real, some merely rumoured, particularly in relation to mind control and hypnosis. Attila has long considered himself to be something of a channel, and so he prefers to use the initial early ideas that come to him as a starting point for his writing.

"We were sending demos back and forth and one of my visions was a kind of 50s extra-terrestrial cartoon, this black-and-white soundtrack of an old movie," he explains. "I don't know where it came from, but I like to stick to first impressions. I felt it came from a clear channel, so to say. So I started to build around that, around the theme of mind control."

"Mind control has existed for a long time; religion is mind control. And in WWII, look at the Nazis – after the war, millions of Germans were kind of waking up from this dream, people were crying, trying to understand what happened. Because it was

such strong symbolism and propaganda. It's about how a few people can control the masses, and it's always based on fear."

It's interesting to note in a discussion on manipulating personalities just what strong personalities continue to inhabit Mayhem. Even Hellhammer – who takes something of a background role in Mayhem – has reportedly been very hands-on with the new album, Attila describing his role as "something like a conductor".

"Mayhem has always had strong personalities and the tension that creates, you can put up there with Jagger/Richards, Lennon/McCartney," says Necrobutcher. "No one wants to compromise. Put this together with the fact our singer blew his

own brains out, our guitarist was stabbed to death, and that people associated with the band had to go to prison for many years, then every fucking year is a victory for this band. Every milestone, every anniversary is a victory. But we probably won't make such a fuss any more about anniversaries after this. Because obviously another 10-year anniversary puts 10 years on my birth certificate. So how much longer am I going to celebrate getting older?"

"We're not getting any younger," laughs Attila. "Sometimes I feel this onstage, like, 'Fuck, maybe

I have to do some sports again!' But grandfather Lemmy is still there, he's pushing us; King Diamond is pushing us; Alice Cooper, these are people who inspire me. Even Arthur Brown is still playing!"



At this stage, Mayhem are 'musical godfathers' themselves, which presents an interesting dichotomy. On the one hand, *Esoteric Warfare* is all about not complying to expectations, yet it's clear that Necrobutcher feels a profound sense of responsibility towards his fans.

"I see more and more Mayhem tattoos," he says, "and what is more personal than a tattoo on your body? It dawned on me some years ago that people who do that must *trust* their band. I'm honoured by it and I think I will never let these people down. They can wear these tattoos in 30, 40 years – no problem. We'll make sure of that. We'll go the extra mile, wait until we have the right material, the right studio, all of these things. We'll never wimp out. You can wear your tattoo or your patch with pride. We'll continue to make it OK to walk around your little village, and you will continue to be the coolest person there. Because you are wearing a Mayhem patch." ✖

ESOTERIC WARFARE IS RELEASED VIA SEASON OF MIST ON MAY 27

MASTERS OF REALITY

Three historical practitioners of mind control...

HASHISHIM

One of the inspirations on the new album, the Hashishim are one of the earliest examples of mind control. This religious sect trained young boys to kill by showing them a vision of heaven, usually by drugging them and taking them to a place full of food, drink and compliant women. They would then be told they had to return to earth to carry out their gruesome task.

NAZI GERMANY

During the Nuremberg Trials following World War II, one high-ranking Nazi officer explained how an entire country had fallen under the spell of Adolf Hitler: "Through technical devices like the radio and loudspeaker, 80 million people were deprived of independent thought. It was thereby possible to subject them to the will of one man." Scary stuff.

DONALD EWEN CAMERON

Another inspiration for *Esoteric Warfare*, Mr Cameron was a psychiatrist who believed mental illness was literally contagious and that its sufferers should be completely removed from society for the greater good. Under the auspices of the CIA, he carried out extreme experiments on patients, including the use of electric shock, hallucinogenic drugs and sleep deprivation.

IMPERIAL

In The Nightside Eclipse

20TH ANNIVERSARY EDITION
RELEASED 26TH MAY 2014 • CANDLE336CD
DELUXE HARDBACK 2 CD DIGIBOOK

DISC 1

- IN THE NIGHTSIDE ECLIPSE (REMASTERED BY JENS BOGREN)
- AS THE SHADOWS RISE 7" EP 1994 (REMASTERED BY JENS BOGREN)

DISC 2:

- IN THE NIGHTSIDE ECLIPSE - ALTERNATIVE ALBUM MIX 1993 (PREVIOUSLY UNRELEASED)
- THE AKKERHAUGEN TAPES 1993 (PREVIOUSLY UNRELEASED)

20 years
1994-2014

EXCLUSIVE T-SHIRT & CD BUNDLE
AVAILABLE FROM PLASTICHEAD.COM



october file

{ the application of loneliness, ignorance, misery, love
and despair: an introspective of the human condition }



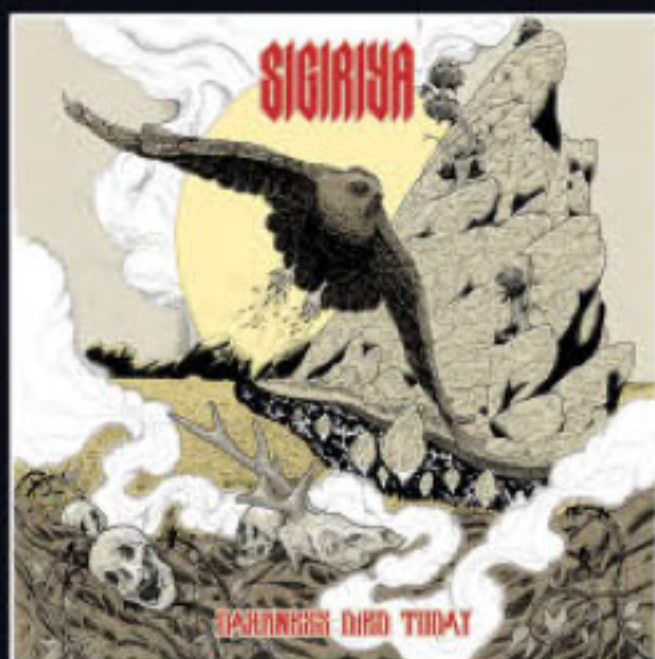
october file

{ the application of loneliness, ignorance, misery, love
and despair: an introspective of the human condition }

This is a record that harnesses the essence of October File:
Anger and belief. Power and persistence.

candle359cd • out 26/05/14

CANDLELIGHT NEW RELEASES OUT NOW



SIGIRIYA
DARKNESS DIED TODAY
CANDLE451CD • OUT NOW



PET SLIMMERS OF THE YEAR
FRAGMENTS OF UNIFORMS
CANDLE449CD • OUT NOW



ANCIENT ASCENDANT
ECHOES AND CINDER
CANDLE450CD • OUT NOW



COLTSBLOOD
INTO THE UNFATHOMABLE ABYSS
CANDLE441CD • OUT NOW

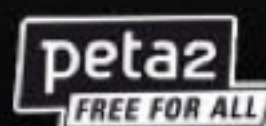


SHORES OF NULL
QUIESCENCE
CANDLE440CD • OUT NOW

HEAR EXCLUSIVE NEW TRACKS BY ALL OUR ARTISTS HERE: SOUNDCLOUD.COM/CANDLELIGHT-RECORDS



CANDLELIGHT RECORDS: BUSPACE STUDIOS, UNIT 207, CONLAN STREET, LONDON W10 5AP
CANDLELIGHTRECORDS.CO.UK | FACEBOOK.COM/CANDLELIGHTRECORDS
CANDLELIGHT RECORDS USA: PO BOX 324 SCHWENKSVILLE PA 19473 USA
CANDLELIGHTRECORDSUSA.COM | FACEBOOK.COM/CANDLELIGHTRECORDSUSA



FOR 1000's OF CD's, DVD's, VINYL, MERCHANDISE & MORE
ORDER FROM THE PLASTIC HEAD ONLINE STORE
WWW.PLASTICHEAD.COM

CHEREMONY OF OPPOSITES

Switzerland's Schammasch have devoted themselves to the duality that exists within us all, and the result is one of the most overwhelming albums of the year.

WORDS: CHERYL CARTER

The constant battle between light and dark and its dual nature within life is one that rears its head often and has been interpreted many ways by practitioners of extreme music. But for some, the ability to allow the two opposing forces to coexist in an uneasy, yet necessary harmony is a struggle that weighs on the conscience and demands to be exorcised. You cannot have light without dark or God without the Anti, and for Schammasch and their frontman/guitarist Chris S.R., these conflicts form the backbone of their second full-length album *Contradiction*. As he puts it, "There are two sides, the two angles of you: Alpha and Omega, black and white, positive and negative, light and dark, good and evil."

The mirrored images on *Contradiction*'s artwork, the album title and the hefty two-disc format reflects the central themes of those contending bonds between the elements. The first half of the record contains the dark unholy tones of heresy, while the second speaks more of ascension and the birth of the God within the self: another form of blasphemy but one that spins desecration into a positive path, a choice to take that darkness and use it as force for personal good.

today. Rising from the ashes of a disbanded project – Totenwinter – Chris and drummer Boris A.W. always knew that they had a future in music, but not without some hefty sidetracks along the way.

"It was clear at the point of Totenwinter ending that we would join together for a band again someday," says Chris, "but before we started Schammasch I was really sick of all the metal stuff, of all the people and the scene and I stopped listening to it. It took some time for me to find my way back into it. I think that lasted for a year and then I really got passionate again."

Chris is keen to explore his connection to the world of extreme metal today, and what that means for Schammasch in an environment where so many bands today are jumping on the occult bandwagon.

"What I'm watching right now is really the whole mystic, occult stuff that goes on in black metal. For me it really has reached its climax already, seeing every black metal band with their faces covered and the whole candle thing onstage and the symbolism – and of course we do that too to some extent, but it loses its

Chris S.R.: channeling the dark for all he's worth



“There are two sides to everyone: light and dark, good and evil.”

CHRIS S.R. MAPS OUT OUR ETERNAL, INTERNAL CONFLICT

Schammasch meld the profane narrative and personal perspective on mythical ideologies and symbolism with large, expansive works that provoke a sense of colossal weight. Huge choruses, sprawling sections of instrumentation and a wide-ranging vocal approach – from blackened roar to spoken whispers to choral lines – serve to give the record a unique identity and sets it apart from other darker death metal records of late. *Contradiction* is a massive undertaking and its shifting palettes of sound burn with an intensity that is tangible, mystical and all-powerful. While it's ostensibly a death/black metal album, it's an extremely progressive experimental record with much in the way of non-standard musical cues. Eastern instrumentation, near-20 minute odes to the fiery light of a god and spoken-word pieces all combine to give the band and the album a platform that transcends to another level.

That next level is found in Chris's relationship to his subject matter, and it's one that is heavy with personal significance, but he is still guarded when it comes to the origins of the Schammasch name and what it means to him. As such, he is happy to allow minds to reach their own interpretations.

“I like to keep it controversial when it comes to the band name because it's a name with many aspects with many historical backgrounds,” he divulges. “It's a symbol for me, one that goes hand in hand with the whole thematic of light and expression of light. It has Jewish origins but also a Babylonian background, too. It's the god of light and I think for me that's enough. I went extremely personal on this record, much more personal than on the first one [2010's *Sic Luceat Lvx*] and the whole process of writing the album gave me many hard times. For me, it's all about creating the best thing I can for myself.”

Schammasch are based in a country with four native languages and while they are relatively unknown outside of their native Switzerland, their formation isn't unlike the inception stories of many other bands of

point when you just see every band looking the same. So I'm a bit of divided when it comes to that,” he declares. “You can't really take it seriously after you've seen the thousandth band looking the same and getting into the same thematics and using the same symbols for the same things. It's really something that will stop again and will emerge into something else when the time is right.”

For Schammasch, that time is now. They've emerged from the shadows and are taking the darkness of a tumultuous recording process and turning it into a positive emotion, looking constantly to the future with the third album already taking shape.

“The first album was the first ray of light, the manifestation of an entity for us and *Contradiction* is the second and has the two sides. It sounds so simple but it's true. I'm going to follow that numerical concept on the third record, too. I already know that but *Contradiction* took a very long time – four years in total from writing, recording and releasing. Creative work has the ability to really fuck you up and so when it was done I had to really keep my distance from the whole thing,” Chris remembers. “I had to pause for a moment and that was totally necessary, otherwise I would have gone crazy.”

Luckily, Chris is still in possession of his wits, and as such, Schammasch are poised to tip the scales ever further in their favour as *Contradiction* is a beast of an album. It delves into the psyche and its battles to achieve equilibrium between the contending forces of existence and delivers a message that one or the other is not the only choice: that you can take the darkness deep within and turn it into an agent for your own personal channels of enlightenment. The light is a symbol for Chris S.R. – and one that he will follow unto the very end. ★

**CONTRADICTION IS OUT NOW
VIA PROSTHETIC**

SCHAMMASCH
SUBTERRANEA
GOING UNDERGROUND





Buy this album.
Or else

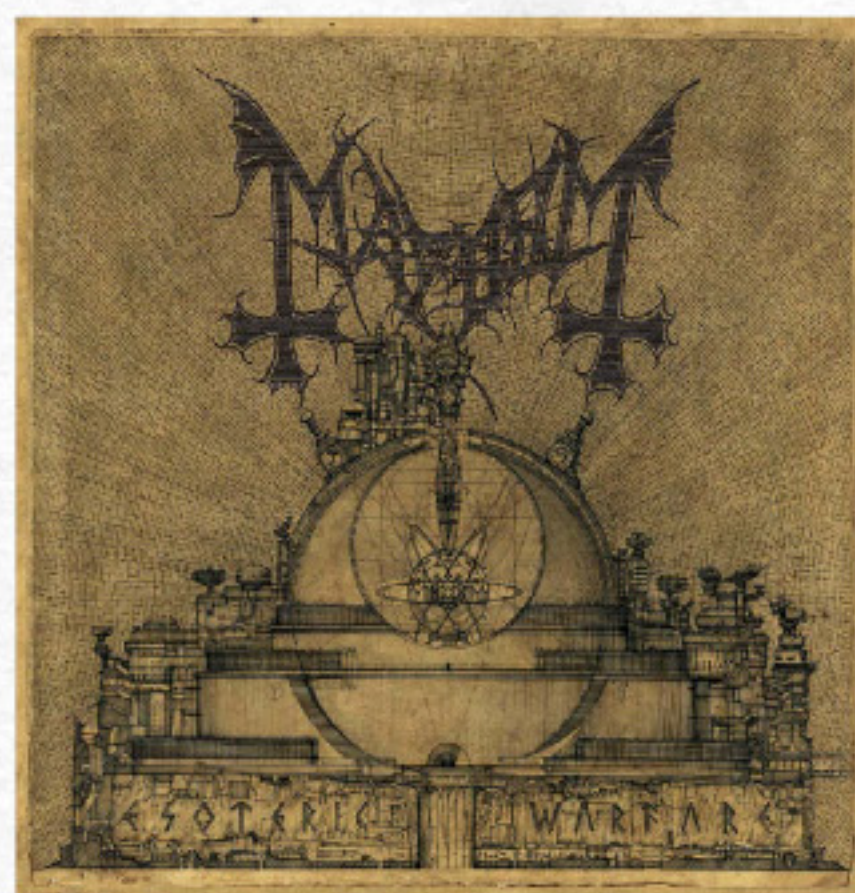
Mayhem

ESOTERIC WARFARE

| SEASON OF MIST |

Ring the changes, wringing the wrongness

Mayhem thrive on upheaval. The harrowing events that gave unholy birth to their legendary 1994 debut masterwork *De Mysteriis Dom Sathanas* are notorious and legion; their intense reawakening on 1997's savage, punishing *Wolf's Lair Abyss* was enabled by the fresh injection of guitarist Blasphemer, while 2007's claustrophobic *Ordo Ad Chao* was aided to antisocial greatness by the return of debut vocalist Attila. A year later, Blasphemer was gone. His replacement is Teloch, mastermind of deep-underground Norwegian BM brutalists Nidingr, and again the band have benefited from the stimulus of a new key member. Although much remains of *Ordo Ad Chao*'s nervy disorientation – momentum surging and stalling, alien sounds layered at the edge of the listener's hearing – *Esoteric Warfare* is a more complete, cohesive and dynamic whole, the sound far more cutting and vibrant, even radiant, and while many of Blasphemer's sluggish drones and dissonant treble chords remain, these structures and tempos are more vigorous and fevered. A concept album about secret Cold War military experiments, *Esoteric Warfare*'s subject matter dovetails neatly with the excellent sleeve art (a pencil blueprint for some cryptic war machine) and, frequently, the music itself; witness the faded-volume Hellhammer drum barrage bleeding into the sounds of distant gunfire towards the end of *Trinity*, or *Pandaemon*'s imperial blackened fury suddenly becoming an eerie mechanised



blur. *Esoteric Warfare* is designed for total immersion, ideally with a lyric sheet and a 12-inch square of the artwork to focus and engage the imagination.

Necrobutter and Hellhammer are a rhythm section with 26 years of experience, so no wonder their chemistry sounds so fertile and bonded, the drummer in particular outdoing himself with exhausting, inventive and flamboyant patterns of battery, while Attila's versatile range of unearthly voices spawn flashbacks to *Freezing Moon* while propelling Mayhem into even more terrifying futures. Teloch appears to have inspired these bandmates to new heights, for although *Esoteric Warfare* is only Mayhem's fifth studio album in the 30 years since Euronymous and Necrobutter first started jamming

in an Oslo basement, it could well be their best since that unsurpassable debut.

9

CHRIS CHANTLER



Aborted

THE NECROTIC MANIFESTO

| CENTURY MEDIA |

Another monster from the land of posh chocolate

When it comes to delivering offal-drenched death metal that straddles both old and new-school values, no one does it better than Aborted. As with 2012's *Global Flatline*, the Belgians' eighth studio album does not concern itself with evolution or pandering to younger audiences: instead, this is a cocksure and brash display of power, precision and genre supremacy that simply aims to further enhance its creators' reputation as masters of the form. Aborted's core appeal lies in their ability to do the death metal basics exceptionally well. Thus, when blasting and snarling at full pelt on *Necrotic Manifesto* and *Your Entitlement Means Nothing*, they hit a level of controlled extremity that easily outstrips 99% of their more self-consciously modern peers. Elsewhere, when dabbling in slower tempos and a more sinister vibe – as on the crushing *Coffin Upon Coffin* and the gruesome slither of *Die Verzweiflung* – Aborted's instinctive upholding of deathly principles adds muscle and momentum to their already ferocious forward canter. There are no surprises here, then, but this is a fearsome next step from

8 one of the genre's all-time greats.
DOM LAWSON



Below

ACROSS THE DARK RIVER

| METAL BLADE |

Swedish doomsters prove a few candles short of a mass

Sweden's Below (nil points for the name, guys!) are newcomers to the doom scene and this debut album is rather more pristine and polished than their tender years might have led us to expect. The production, courtesy of King Diamond axeman Andy La Rocque, has

a nice, warm 80s feel to it – particularly the drums – which is nothing if not appropriate given that *Across The Dark River* is an apparent attempt to reconstruct Candlemass's classic *Nightfall* with inferior songs. This is far from a duff album, but when you invite comparison to the point of insisting on it, don't complain when it happens. Epic riffing: check. Mournful lyrics delivered in a soaring, operatic fashion: check. Lyrics about graveyards, ghosts and mysterious things going bump on misty nights: check. Even the guitar solos get just a little too close for comfort at times. The main question is why, in a world with Candlemass in it, anybody would want this. But then again, this is also a world where watered-down

5 facsimiles sell like crazy.
GREG MOFFITT



Coffinworm

IV.I.VIII

| PROFOUND LORE |

Crust-caked sludgers make an earth-shaking return

Not blackened doom, but sludgy, blackened crust, the crust constantly cracking over the molten, smouldering lava underneath. Previous efforts have been more than solid, yet *IV.I.VIII* is, or at least deserves to be, a game-changer for Coffinworm. Even the magnificent ouroboros on the cover testifies that this is a huge step forward on every front. The main improvement is the layering of the guitars and riffs, with the basic Neanderthal, piledriving movement supplemented with creepy-crawling, labyrinthine licks, sending Coffinworm further away from human dimensions and towards something way more monstrous and otherworldly. Coffinworm no longer sound merely like pissed-off, heavily intoxicated puny humans in a sweat-stinking rehearsal room, but devastatingly possessed, in the midst of an astral journey to the black nebula. Producer Sanford Parker (Corrections House, Yakuza, Wovenhand) did a stellar job in accentuating everything that marks the band's forward motion, plus some marvellous nuanced touches like those unsettling explosion sounds towards the end of opener *Sympathectomy*. In short,

8 this is just how a world-eater sounds.
TOMA SIK



Coltsblood

INTO THE UNFATHOMABLE ABYSS

| CANDLELIGHT |

Further proof that Liverpool is actually the gateway to Hell

Look at that cover art! It looks like the sort of thing a lunatic spends his days scratching into the asylum walls with his bare hands, until his fingers are nothing more than bloody stumps of splintered bone. No surprise, then, that the sheer sonic punishment and aural torment of this sounds like the sort of thing that same lunatic has thundering around inside his head, as he pleads to an ambivalent God to kill him. Pleasant stuff, then, from this Liverpool-hailing trio, whose debut record finds them sadistically sludging away in territories not too dissimilar to fellow Scouse sludge goliaths Conan, right down to the distant I'm-up-a-fucking-mountain vocals. Whereas there is something uncomfortably linear and rather sanitised about Conan, there is a real sense of danger and derangement about Coltsblood. During numbers like *Beneath Black Skies*, the anthemic guitars struggle to escape the sucking, slow hell below, yet it's the frenzied bludgeons of *Ulfeonar* that prove truly horrific. Don't listen to this by yourself. At night.

7 In a locked room. You have been warned.
TOBY COOK



Entbroned

SOVEREIGNS

| AGONIA |

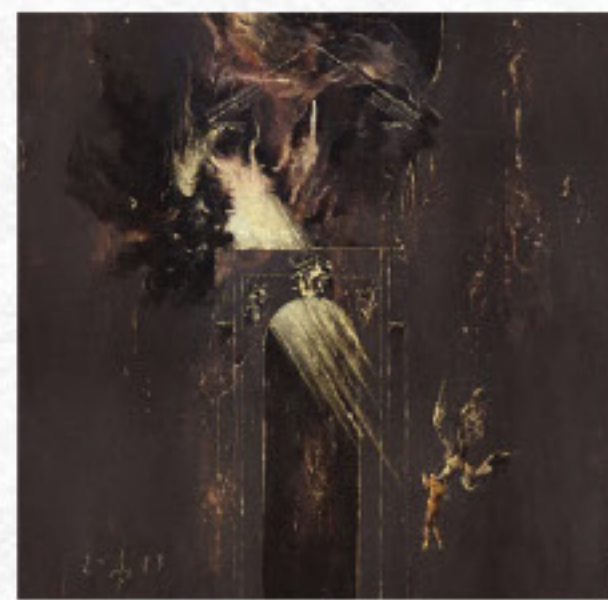
Belgium's blackest warriors raise their game

Where once black metal revelled in its resistance to other, ostensibly incompatible ideas, today it thrives amid a dense network of blurred lines. As a result, there is something deeply satisfying and reassuring about an album like *Sovereigns*, wherein imagination and bravery are used to enhance the power of black metal's essence, rather

than to reconstruct it in new forms. Perennially unsung, Enthroned sound determined to shrug off their second-tier status here. The dizzying collision between imperious march and feral blasting that underpins *Of Feathers And Flames* is executed with utmost precision and vigour, as insidious hooks burst through a wall of six-string hostility and a perfect balance between raw aggression and pristine grandeur is struck.

Lamp Of Invisible Lights is even better, its pounding, ominous six minutes recalling the equally underrated Khold. Elsewhere, *The Edge Of Agony*'s blur of hyperspeed rage and funereal plod offers a wild adrenaline rush, while the closing *Nerxiarrah Mahathallah* whizzes by like a runaway train manned by

7 demons. Like black metal? You'll love this.
DOM LAWSON



Erebus

Entbroned

TEMPLE UNDER HELL

| WTC PRODUCTIONS |

Aussie black metallers trace a path into the darkness

Formed a mere 16,000 kilometers from the deep, ancient forests of Norway, Sydney's Erebus Enthroned return with *Temple Under Hell*, a fresh convocation of modern black metal that owes more to the expansive rhythmic aggression of Watain than to the genre's seminal lo-fi output of the 90s. Which is not a bad thing by any stretch. Their 2011 full-length debut, *Night's Black Angel*, offered a roughly hewn collection of sacrificial hymns, concussive blastbeats and jagged dissonance that suggested rousing potential despite a frustrating lack of originality. On their latest outing, opener *Sorathick Pentecost* sees the Aussies waste zero time in reaffirming their commitment to flesh-

tearing riffage and muscular production with a sprawling, 10-minute epic awash in blizzards of speed picking and a bludgeoning rhythmic assault. Recorded live, that the band maintain such unhinged urgency for 47 skull-piercing minutes is a testament to their exacting technicality – which is also why one could be forgiven for wanting more. Though tracks like *Void Wind* bristle with malicious intensity, there is little here that we haven't heard before. Still, a satisfying blackened liturgy from top to bottom.

6

JOE DALY



Impaled Nazarene

VIGOROUS AND LIBERATING DEATH

| OSMOSE |

Onwards to Hell for Finland's foulest marauders

Impaled Nazarene have made the fine art of not giving a fuck into an artform. Rawer and slightly more unhinged than 2010's *Road To The Octagon*, the Finns' 12th studio effort seems to celebrate the fact that this band have only ever changed pace to amuse themselves, the core of their sound eternally rooted in the nastiest hardcore punk, the bleakest black metal and an authentic sense that, any minute now, someone is going to get their fucking face smashed in. Few bands attack their instruments with the level of venom that makes *Martial Law* and *Pathological Hunger For Violence* erupt from the speakers like torrents of toxic puke from Satan's scabby maw, while anyone searching for a new alcoholic anthem need look no further than the bone-shattering thrash of *Drink Consultation*.

8

Twisted, obnoxious and utterly irresistible.
DOM LAWSON



Vallenfyre

SPLINTERS

| CENTURY MEDIA |

Doom masterminds get dirty once more

Masterminded by Paradise Lost guitarist Greg Mackintosh and featuring My Dying Bride axeman Hamish Glencross and PL sticksman Adrian Erlandsson, among others, Vallenfyre's 2011 debut album *A Fragile King* drew a predictably high level of interest, and a damn good record it was too. Its masterful melding of Hellhammer/Celtic Frost, Nihilist/Entombed, Autopsy, Discharge and various other influences delivered a rare treat for lovers of old-school death metal and crustpunk. As expected, the follow-up doesn't deviate one inch from this formula, and as a Kurt Ballou (High On Fire, Black Breath, Beastmilk) co-production, it sounds every bit a match for its predecessor. It's dense, it's dirty and it's savage. From the despondent doom of *Bereft*, *Aghast* and the title track, to the mid-paced punch of *The Wolves Of Sin*, *Dragged To Gehenna* and *Odious Bliss*, and the pacier likes of *Cattle* and *Thirst For Extinction*, it's a smorgasbord of downtuned delights. There are moments that recall early Paradise Lost – particularly when Greg pulls one of his mournful guitar solos –

8

but this is hardly a bad thing, given that PL themselves have long since shifted into more melodic territory.
GREG MOFFITT



Original Sins

A CLASSIC ALBUM FROM THE DARKEST VAULT



CIRITH UNGOL | King Of The Dead | ENIGMA

Formed back in 1972, Cirith Ungol were hugely influential proto-metal pioneers and yet, despite their formidable cult status, they never quite escaped the shadows of the underground. Their second, 1984 studio album remains a masterpiece

of grandiloquent bombast and serrated-edge riffery, vocalist Tim Baker's bug-eyed shrieks adding an extra frisson of crazy theatricality to the whole macabre affair. Veering from the straightahead hard rock of *Atom Smasher* and *Black*

Machine right down to doom-tinged epics like *Master Of The Pit* and the title track, *King Of The Dead* is a cult classic. It's justifiably revered by both old-school rivetheads and forward-thinking metallurgists alike.



Agalloch: they're kinda canute

Agalloch THE SERPENT & THE SPHERE

| PROFOUND LORE |

Convincing return for genre-hopping Americans

For many years – since the 80s, in fact, and particularly from the 90s onwards when the genre first began to divide into recognisable subgenres – metal has tended to be very quick about throwing up boundaries between its different musical faces. It's a reactionary approach that is not without its benefits: a large part of what made black metal so revolutionary in its early years, for example, was its conscious decision to isolate itself from death metal. But as much as we might like to throw around terms like 'death', 'doom', 'black' and whatever, it has to be acknowledged that, by their very nature, such terms can be artistically limiting. Agalloch have long been one of those unusual bands who are unafraid to blur those lines and wander off the metal path altogether when the mood suits, a trait that has inevitably seen some calling foul. On the contrary, though, it's an approach that has provided a freedom that resulted in genuinely fresh and honest musical expression, and one that has won them a broad fanbase. Despite almost four years passing since their last album, *Marrow Of The Spirit*, the group's live shows prove the band are still resonating heavily with a sizeable demographic that might once have struggled to embrace metal at all. Not that the core of *The Serpent & The Sphere* is anything but metal. Opening with a ten-minute epic, the album could most easily be described as atmospheric doom, but the inherent openness of the sound allows for an immersive experience that invites a genuinely dynamic emotional experience. The rich stream of folk remains, with no less than three of the tracks comprised of peaceful acoustic interludes, while BM (often evident in the vocals) and post-rock overtones also make their presence known throughout. Not that it's all introspective navel-gazing, of course. *The Astral Dialogue* and *Vales Beyond Dimension* prove the band can still pack a punch, with an old-school Paradise Lost vibe ensuring growled vocals and chunky gothic riffing, while *Dark Matter Gods* seemingly leans more toward pure goth/new wave in its inspirations. A slow grower, *The Serpent...* improves as it goes on, and its quietly stirring nature invites a swift replay as soon as it's finished.

8

DAYAL PATTERSON



Miasmal

CURSED REDEEMER

| CENTURY MEDIA |

Rocking death metallers fail to get on a roll

Since releasing a demo tape in 2007, Gothenburg quartet Miasmal have been a hotly touted cult name amid devotees of the new wave of old-school Swedish death metal. Eschewing the gnarled and dank atmospheres of that scene, this, the band's second full-length, has a crisp and slick crystal-clear production courtesy of Studio Fredman, where the likes of Arch Enemy, In Flames and Soilwork got their ear-candy polish. Miasmal contend that the bright sonic punch suits their more 'rocking' brand of DM, and it does, but often the limits of the band's uncomplicated directness are evident in remedially simplistic and forgettable meathead riffs and structures that seem arbitrarily lashed together. 'Play first, think later' is the band's self-proclaimed maxim, so it would be churlish to criticise Miasmal for their unashamedly derivative, meat'n'potatoes approach, and there is joy to be found, especially in the surprisingly elegant leads. But where bands like Death Breath or Morbus Chron revitalise the hackneyed memes of the genre with flair, personality and atmosphere, Miasmal are largely content to maraud around in well-worn circles.

6

CHRIS CHANTLER



Ogre

THE LAST NEANDERTHAL

| MINOTAURO |

Musty retro-doomsters prove to be ahead of their time

Maine power trio OGRE's *Dawn Of The Proto-Man* debut was a delightful oddity in 2003, pre-dating modern metal's obsessive-compulsive retro trends and landing as if via a wormhole in time from a hot, smoky basement circa 1974. Now that the novelty value of bands with scrupulously calculated,

artificially aged sounds, sleeves and wardrobes has long since worn off, *The Last Neanderthal* reminds you that OGRE still do this sort of thing with more skill, savvy, love and craft than most. Diamond-hard fuzz guitars chop out meaty riffs that straddle the early doom undulations of Sabbath, the lively interplay of mid-70s hard rock and the flailing gallop of prime NWOBHM. The high, wild vocals conjure Ozzy and Bon Scott. A tight, bonded rhythm section, infectious hooks and much sweatily glorious axe-wizardry all comes together seamlessly on epic future classics *Bad Trip*, *Warpath* and *The Hermit*. But although OGRE's hearts lie in the metal's early daze, production is powerful, heavy and contemporary, best 21st-century comparison perhaps being sainted cult warriors Slough

8

Feg with a touch of Goatsnake. Killer, then.
CHRIS CHANTLER



Sabbath Assembly

QUATERNITY

| SVART |

Conceptual occult hymn duo experience highs and lows

Album number three from Sabbath Assembly sees the Texan twosome once again explore the theology of the Process Church Of The Final Judgment (a sect that worship both Christ and Satan), only this time around instead of adapting Procession hymns, they have added mostly original lyrics to the acoustic-based music. Comprising six tracks, the self-declared sacred folk metal act's opus can be a little hammy, especially for the unenlightened, but there's much to your teeth into. A heavy offering in terms of lyrical content, musically *Quaternity* is reminiscent of the softer parts of Jeff Wayne's epic

The War Of The Worlds, and only the doom-y, electric guitar-led *I, Satan* offers anything traditionally metallic, despite the record featuring appearances from members of Sunn O))) and Gorguts. The eerie, string-laden *Jehovah On Death* is a stand-out, but the 18-minute *The Four Horsemen* isn't nearly as engaging as the band think it is, which lets proceedings down considerably.

6

EDWIN MCFEE



Satan's Satyrs

DIE SCREAMING

| BAD OMEN |

Sulphur-buffin' metal crazies get their chaos under control

Give us a minute to shake our heads and make that 'bwrwrbwr' sound cartoon characters make after having anvils dropped on their heads. Is this the same band that released *Wild Beyond Belief*? Of course it is. Threads such as Claythanas's purgatorial vocal style and fuzzy, psychedelic guitars connect the dots between the Virginia trio's first and second. The difference lies in how reserved *Die Screaming* sounds. Where *Wild...* was on the verge of collapsing into a heap of loud-pipe Harleys, Mexican tequila, bullet-breasted strippers and Jus Oborn's VHS collection, *Die Screaming* is more about controlled cohesion, conventional songwriting/structure, precision wah-wah pedal work and a sense of maturity. Well, as mature as libidinous, devil-worshipping rock'n'roll can get. That's not to say tracks like *Lucifer Lives!* and *Instruments Of Hellfire* aren't stellar psych rock salutes to biker and horror culture, it's just that we didn't predict *Show Me Your Skull*'s space rock middle section or the organ solo dexterity. If you were expecting the continuation of a musical apocalypse, sorry, you'll have to settle for a solid rock record.

7

CONNIE GORDON

Inspirations From Beyond

Dave Terry Bong

THERGOTHON

Fhtagn-nagh Yag-Sothoth

"Other-worldly, murky vocals over strange guitar lines conjure up true cosmic horror... This album shows what can be done with minimal production and how suited this approach is to raw, grim music. After thousands of listens I'm still in its thrall."





PLASTIC HEAD

OFFICIAL MERCHANDISE



**SUICIDE
SILENCE**

HAMOK

PESTILENCE



TESTAMENT

behemoth



EARTH CRISIS



**ZWEISEN
GRIN**

NARODOV

IHSAHN



mailorder: plastichead.com

facebook.com/plasticheaddist twitter.com/plasticheaddist



David Eugene Edwards: soul man

Wovenhand REFRACTORY OBDURATE | GLITTERHOUSE |

The Christian band extreme metallers love

That's not metal! The war cry of the internet warrior. Well done: no, it isn't metal, and in fact barely even qualifies as rock music, but nevertheless, Wovenhand's unique sound means they belong here. For more than 20 years, David Eugene Edwards has crafted some of the most powerful music around, firstly with the late, great 16 Horsepower, and latterly with Wovenhand. Drawing on a disparate mix of the dark post-punk sounds of Joy Division and Gun Club, the raw country of Johnny Cash and the chilling fire'n'brimstone preaching of the American Baptist churches, this is musical storytelling almost without peer. Only Nick Cave can lay claim to a similar ability to create such profoundly beautiful and terrifying sonic tableaux, and even he lacks David's musical virtuoso genius. For an artist that didn't even acknowledge there was an audience for 10 years, you'll struggle to find a more captivating frontman.

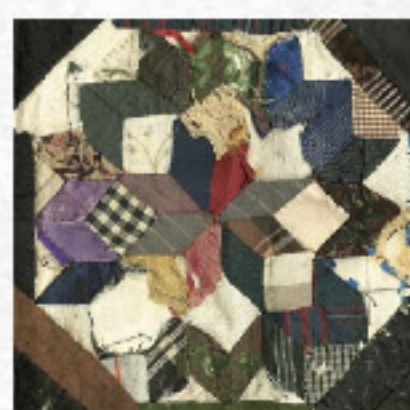
Opening salvo *Corsicana Clip* and *Masonic Youth* would feel at home on 16 Horsepower's *Secret South* with their old-time laidback shuffle, the former rocketing into the stratosphere halfway through. *Hiss* almost feels like a 70s glam take on epic Viking metal, while *Salome* builds and releases like a Hitchcock film. With tales of love and betrayal, shot through with Old Testament biblical imagery and the feel of rural Midwest Americana – porch-side songs for remote farms – David creates a truly cinematic feel that brings his religious upbringing in the mountains of Colorado to mind; told with all the passion and conviction of an old-time revivalist church meeting.

It's a modern cliché to claim many and diverse influences, but here that is truly the case. *Refractory Obdurate* sounds like the winner from a royal rumble involving Hank Williams Sr, Fields Of The Nephilim, the cast of *Deliverance* and David Lynch. Although more subtle than a straight-up bruiser, Wovenhand are more than the hand that guides them. For those

8

already converted, perhaps the best album since 16HP's *Secret South*. For the rest, one of music's best-kept secrets.

ALASTAIR RIDDELL



Schammasch

CONTRADICTION

| PROSTHETIC |

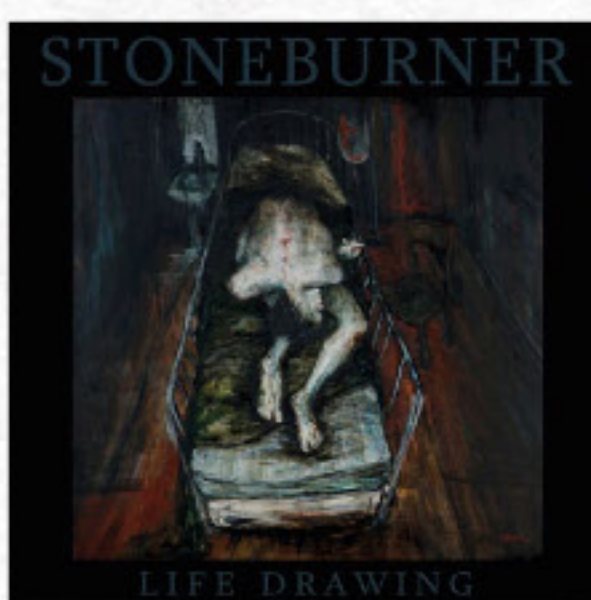
A two-part epic from ambitious Swiss dualists

Every note of this sprawling double album is wrought with ambition, only the second released by these Swiss demigods, and recently heralded with a live performance alongside The Ruins Of Beverast, themselves responsible for one of 2013's most absorbing journeys into the darkest depths. Anyone in need of a similar fix needs *Contradiction*. Its titular, 10-minute opener serves merely as an introduction and strong indication of what is to come, building tension with ever-increasing waves of tantalisingly skittish drums, terse vocal utterances, fluent acoustic licks and burgeoning waves of distortion. Chaos is only truly delivered on *Split My Tongue*, its brazen, blasting heraldry reminiscent of Behemoth in full flight. Part two is an altogether more pensive affair: slowly burning riffs and instrumental intricacy entwine around diabolic pontification, its only shortfall being a frustrating tendency for failing to deliver with sufficient devastating intensity the climaxes towards which they spend so much time building. Nevertheless, *Contradiction* is a cerebral, escapist and utterly absorbing concoction, only occasionally lacking that final spark; a magical journey of the

8

sort that doesn't come around too often.

TOM COOKSEY



Stoneburner

LIFE DRAWING

| NEUROT RECORDINGS |

Torturous introspection and galvanising gloom

For those who feel repeatedly beaten down by life, there are bands like Stoneburner to apply some much-needed salve. The successor to 2012's *Sickness Will Pass* renders that title a fallacy – the sickness has strengthened, along with the band's ability to

convey it on an album that sees them refine and develop their penchant for elongated, solipsistic passages of abstract instrumentals, perforated occasionally by crushing epithets of abject ferocity. *Some Can* proves a misleading introduction, its percussively staccato fury not indicative of the fragile, borderline psychedelic introspection that follows. *Caged Bird*, the closest the record gets to full-on Sabbath worship, is initially ponderous, every delicate string vibration and snare hit perceivable, as if one were present in the gloom in which it was recorded, before this intimacy is shattered by rage returned, lurching, impersonal, pushing you away. *Drift*'s all-too-brief tenderness only leads to more savagery on a record that mirrors the frustrated internal monologue of misery and bouts of anger that the world is all too effective at evoking, and

8

proves a difficult but rewarding listen.

TOM COOKSEY



Thou

HEATHEN

| GILEAD MEDIA |

Blackened sludge direct from a scorched soul

Louisiana's Thou have been around for more than 10 years and in that time have produced four incredible full-lengths, including *Heathen*. They're outrageously prolific yet the quality never dips below excellent, and it's testament to their talent that *Heathen* continues that upwards trend. Thou's painful sludge is wrought with despair and discomfort, and opener *Free Will* allows Bryan Funck's voice to crawl over the slow, doomy progression of the music with a searing agony. The softer moments of *Dawn* are tempered with the harshness of *Feral Faun*, and the serene interlude of *Clarity* and

subsequent instrumental works is soon forgotten with the darkness of *At the Foot Of Mount Driskell*. Sorrowful guitar leads punch out of the black before falling back to allow Bryan's lamentations to move to the fore of the song. *Heathen* takes on ever-increasing levels of suffering throughout its heavy running time and ends on *Ode To Physical Pain*, all tortured

8

guitar inflection, howls and doomed grace.

CHERYL CARTER



Vredehammer

VINTEROFFER

| INDIE RECORDINGS |

Single-minded, steamrolling Nordic death/black extremity

Now comprised of three quarters of Norsk death/black metallers Allfader, Vredehammer began life as a solo project of guitarist Per Valla, who here also handles vocals while Allfader frontman John Erik Andersen is consigned to bass duties. Given the lineup, it's perhaps no surprise to discover that, as with Allfader, there is a heavy dose of death metal present in the compositions, even if Vredehammer has generally been described as a black metal outfit. Anyone expecting the typical icy Nordic atmospheres – or even the more stripped-down brutality of bands such as Koldbrann or Urgehal – may be surprised. Rather, the music leans more towards a more technical and fiercely tight assault. A juggernaut of an album nonetheless, *Vinteroffer* is uncompromising in its focus, with dynamics coming second to a denseness of sound, the stabbing riffs and busy guitars melting into a punishing percussive bombardment. There are occasional moments of more folky black riffage, but for the most part these songs

7

are about steamrolling the listener.

DAYAL PATTERSON

My Favourite Album Art

Paul Kearns Solstice

DESTROYER 666

Unchain The Wolves

"Though not my favourite D666 album, it was my introduction to them and it is just perfect in summing up one of the greatest bands ever. Direct, savage, primal on the surface yet complex and even beautiful behind it all. Always with the heart of a predator."



METAL HAMMER SUBSCRIBE!



YOUR MASSIVE MONTHLY METAL FIX!

SUBSCRIBE FOR ONLY £22.99 EVERY SIX MONTHS & YOU'LL GET 3 EXTRA ISSUES FREE!

ORDER ONLINE: WWW.MYFAVOURITEMAGAZINES.CO.UK/MHMS14
OR CALL: 0844 848 2852 (QUOTING CODE MHMS14)

Lines are open 8.00am-9:30pm weekdays and 8.00am-4pm Saturdays

FOR THOSE OF YOU OUTSIDE THE UK YOU CAN NOW PAY EVERY SIX MONTHS TOO – SAVING YOURSELVES THE HASSLE OF HAVING TO RENEW. TO FIND OUT MORE VISIT [HTTP://TINYURL.COM/NSEWC2D](http://TINYURL.COM/NSEWC2D)

TERMS AND CONDITIONS: You will receive 9 issues for your first six-monthly payment and then 6 issues every six-monthly payment thereafter. This offer is for new UK print subscribers paying by Direct Debit only. Full details of the Direct Debit guarantee are available upon request. If you are dissatisfied in any way you can write to us or call us to cancel your subscription at any time and we will refund you for all unmailed issues. Prices correct at point of print and subject to change. For full terms and conditions please visit: myfavm.ag/magterms Offer ends: 31st August 2014

SUBTERRANEA GOING UNDERGROUND LIVE

Conan, the destroyers:
breaking expectations
and eardrums

Conan

INDIAN/DEAD
EXISTENCE/BAST

ELECTROWERKZ, LONDON

Doom merchants reveal how to destroy Angel

With Bast's incredible debut *Spectres* and Conan's massive *Blood Eagle* already hitting hard this year, British doom is on a hell of an upwards curve, and with both bands on tonight's bill, the stage is set for some seriously heavy motions. Due to some unfortunate circumstances, the show takes place in a much smaller environment than initially billed, yet the extremely close quarters only serve to ramp up the weight of all four bands. **BAST [8]** open proceedings and with the aforementioned *Spectres* under their belts, they go all out to expand their sound and take doom to an ever-more blackened level. They're an extremely exciting proposition for the future and they kick off the evening in grand style. **DEAD EXISTENCE [7]** keep things on a strictly sludged-out plane and showcase new material that is as promising as it is filthy. They don't have the more eclectic sounds of their predecessors but the band sound massive in this small, mirrored and therefore claustrophobic room, even though their set seems a little overlong and in turn rather overwhelming. **INDIAN [9]** are next and they revel in the dirty tones of the excellent *From All Purity*, released earlier this year. While their set is cut outrageously short due to time

constraints, they still bring utter pain to the evening. Frontman Dylan O'Toole is a force of unnatural proportions and the physicality of his performance is both terrifying and harrowing, giving Indian an intensity that's felt throughout the sold-out venue. The main draw for tonight are **CONAN [8]**, with their hypnotic, sprawling doom. With *Blood Eagle's* coursing rhythms and disgustingly weighty passages, they do much to win the audience back from Indian. They run through the new album, allowing its recorded polish to completely dissipate in the crowded and hot room, while vocalist Jon Davis uses his voice to tie the passages of rumbling doom together. Jon's approach sits a little further back from the instrumentation, yet the commanding presence that he casts over the gloom is righteous and powerful, moving the slower sections of songs into moments of great scale. *Foehammer* is glorious and *Gravity Chasm* fantastically monstrous, while *Altar Of Grief* is so massive that the Liverpool trio incite pits to its closing notes. It's an odd reaction and one not often seen while experiencing live, crushing, sludgy noise, but it's one that feels completely in sync with their current status as one of the UK's heaviest bands and doom overlords. Hail Conan. **CHERYL CARTER**



Indian's Dylan
O'Toole: a force
of nature

Messenger

Birthdays, London

Celebrating the release of their debut record, *Illusory Blues*, with a free gig is a brilliant opportunity for the good and the prog-inclined to experience first-hand the wholly warranted buzz that currently surrounds these London-based purveyors of folk-tainted psych/prog. But it's not, unfortunately, without its problems. Let's be clear: throughout their set, Messenger are little less than damn near perfect. Backed by kaleidoscopic projections, the quartet slink, shuffle and, when necessary, stomp their way through their lengthy yet captivating riffs with the sort of effortless ease and confidence that belies their recent arrival on the scene. It never slips into arrogance, and makes you realise why they've been receiving such praise. It's a shame, then, that the immersive and celebratory atmosphere conjured by the likes of *Somniloquist* is punctuated by punters who seem to have idly wandered in from the hipster-centric bar upstairs, intent on talking loudly throughout. *Subterranea* doesn't want to listen to you discussing hats – we want to wallow in some pop-friendly prog. And for that,

8

there are few better than Messenger right now.
TOBY COOK

Old Man Gloom

*CIRCLE/BOSSK
Scala, London*

Riding huge, dynamic waves of cogitating riffs and shifting ambient twiddling, even the clouds of dry ice can't disguise the derivative post-metal of **BOSSK** [6]. By contrast, Finnish loons **CIRCLE** [9] are little short of a revelation. At first decked out in dayglo Primark polo shirts, they whirl through a monotonous NWOBHM-meets-Krautrock maelstrom. Then, after an extended drum solo, the group return to the stage attired in studded, light-bondage gear to indulge in their heavier, more 'metal' material, and things become more confusing, captivating and joyous. Joy is perhaps not a word best applied to **OLD MAN GLOOM** [10]. Such is the punishing brilliance of tonight's show (their first in the UK), there are scarcely any words to describe it. Static and largely uncommunicative, they let their bludgeoning sonic grunt do the talking. Relentless yet lithe, tight yet barely contained, by the time closer *Bells Dark Above Our Heads* terminates, we don't so much walk out as ooze out en masse.

TOBY COOK



Milking it:
Mat McNerney



Cold In Berlin's
Maya belts it out

Beastmilk

COLD IN BERLIN
THE LEXINGTON, LONDON

Post-punk rapture from Finland's icy wastes

Tonight invites the crossover crowd, with indie kids and the funereal few dotted around an otherwise metal mass who have come to see two bands that straddle fashionista indie and the dark recesses of rock. **COLD IN BERLIN** [6] turn goth rock on its head with a visceral amalgam of Siouxsie And The Banshees and Black Sabbath. For a few songs we're bedazzled, but even singer Maya's sharp, rising-to-a-screach vocals can't pique interest for a full set. If you've heard the addictive-as-meth album *Climax* by **BEASTMILK** [8], you'll know why tonight is so rammed: solid tunes, post-punk attitude imbued with gothic rapture – embodied by frontman Mat McNerney's stage moves – and short, sharp songs that sound like the last party on earth. Think Joy Division, think Danzig, then glaze it with the jangle of Phil Spector's wall of sound. It's a far cry from the folk-psych of Mat McNerney's other band, Hexvessel, who feel like the scruffy young brother to the older, cooler Beastmilk. The crowd break out of their stationary stronghold for the brusque and savage *You Are Now Under Our Control*, and then a leg-shaking spell of *Surf The Apocalypse*, a propulsive exposition of *Genocidal Crush* and a fervent grapple of *Death Reflects Us* and *Fear Your Mind*, spring-loaded and full of joy. It might be hipster goth for metallers but tonight, Beastmilk are as toxic and delicious as a White Russian.

HOLLY WRIGHT



New boy Hoest:
stare master



Gorgoroth: brutal
and brilliant

Gorgoroth

**VITAL REMAINS/AGELESS
OBLIVION/ETHEREAL**
THE GARAGE, LONDON

Infernus finds a new ally in BM brutality

Whether it's their choice or the soundman's, **ETHEREAL** [7] make a name for themselves tonight as black metal's loudest band, the bone-shaking drums leaving pints of beer edging along the bar. Thank the gods, then, that their BM assault is engaging stuff. **AGELESS OBLIVION** [6] stick out on tonight's bill, their discordant bludgeoning impressively vitriolic, if a little repetitive. Dyed-in-the-wool death metallers **VITAL REMAINS** [8] are again perhaps not the most obvious choice for main support, but it's an inspired move. The band rain down their glorious aural terror upon the crowd, with (relatively) new vocalist Brian Werner making for a striking frontman. Of course, **GORGOROTH** [9] are still the main attraction. Since they last played London, vocalist Pest has left, replaced by Taake's Hoest. It's a combination that not only makes commercial sense, but also proves to be absolute dynamite in terms of possessed performance. Never pausing to speak to the crowd, the group merely unleash one number after another, and that's all we need. With every year, the importance and magic of Gorgoroth becomes more apparent – they're one of the few groups from their era that never disappeared and never compromised, yet always made sure to lace their utterly brutal music with enough icy melodies to stir the blood.

DAYAL PATTERSON

CONFESSIONS

BEARDS, RIFFS, BOOZE... BUT IF THERE'S ONE THING RED FANG'S FRONTMAN LOVES MORE, IT'S BURNING CASH IN THE NAME OF A VIDEO. PLEASE MEET...

AARON BEAM

HOW EASY WAS IT FOR YOU GUYS TO GET MONEY FROM YOUR LABEL TO SHOOT SUCH MENTAL VIDEOS?

"Not easy at all. The first one, for *Wires*, there was a lot of arguing about money. In fact Whitey (McConnaughey, the video's director) actually put the money up himself. Which was cool because he's an idiot and a genius. Mostly a genius. After the success of that it was a bit easier for them to put up money but it was pretty heated in the beginning."

THE BLOOD LIKE CREAM VIDEO FEATURES EVERY METAL FAN'S FAVOURITE THINGS: BEER, ZOMBIES AND METAL. MUST HAVE BEEN A TOUGH CONCEPT TO DREAM UP?

"Well, here's my first proper confession, the beer that I was drinking in that video wasn't actually beer. I don't drink beer anymore. I was using soda water to make it froth up and give the illusion of beer. I was advised on medical grounds to stop drinking beer because I had a problem with my behind... my doctor said I was very yeasty back there. So I gave up for a bit and then started again and it just came back. Now I have the occasional bourbon or dark spirit, but I don't drink beer. The shock! The horror!"

HOW DO YOU GUYS MAINTAIN SUCH IMPRESSIVE BEARDS?

"Mine isn't that impressive, I have a kit that I take on tour to keep it in check. I make sure it's neat and trimmed, but the other guys just let it all go. There's no attempt to keep it neat or well-kempt. I'm not sure I could do that."

DON'T YOU EVER GET BEARD ENVY OR FEEL LIKE LESS OF A MAN?

"No, not really. There are some very impressive beards in rock. Troy from Mastodon has a good one, very thick. That's impressive. The first beard, actually, that really made an impact on me was my uncle's. He had what we call a soup-strainer – it was more the moustache than the beard. That left a long-lasting impression on me as a child and, yes, you are more of a man for having a beard. Definitely."



"I CAN'T DRINK BEER ANYMORE. THE DOCTOR SAID IT WAS MAKING MY BUM TOO YEASTY"
AARON BEAM

WHEN WAS THE LAST TIME YOU FELT STARSTRUCK?

"Well, you kind of think that that feeling will go away after a while of being in a band, but we played the Orion festival last year, and of course they said that Metallica had picked all of the bands. We were like, 'There's no way Metallica actually

know who we are!' but just as we were about to go onstage James Hetfield appeared at the side of the stage and gave us a little pep talk. My legs were just like jelly, the knees were buckling as he walked over. I actually messed up the first three songs of our set because I was still in that moment. Which were the songs he watched before leaving. Great! Ha ha!"

WHAT'S YOUR LEAST FAVOURITE DRUG?

"Well, as discussed earlier, probably beer now. I'm the sort of person that will try everything once but never get to into any of them. I smoked weed a bit, I wasn't too keen on that either. But, when it starts messing with your bum-bum, it has to be the beer."

WHAT'S THE DRUNKEST MOMENT YOU'VE EVER HAD ON TOUR?

"Oh we toured, quite early on in our career, with Uearth. And those guys can party, that's for sure. We shared a bus with them and I had an incident where I drank so much I stripped down to my boxers and was sitting in the wheelie bin. And that's the point that the police showed up. Ha ha ha! Which is the ideal time for them to see you, isn't it?!"

HOW'S YOUR DANCING?

"I feel that's a two-pronged question. Am I a good dancer? No, I'm horrible. But I feel that, much like being in a band, it's about finding that connection with someone, usually a young lady, letting the music take you. So that's the functionality of dancing as far as I'm concerned. But, do I look good doing it? No, I do not."

YOUR BAND WERE RECENTLY ON LETTERMAN – YOU MUST BE LOADED! WHAT'S THE MOST EXTRAVAGANT THING YOU'VE BOUGHT?

"Are these questions for the right person? I feel like an actual rock star should be answering a question like that. There is not a lot of money to be made being in Red Fang. I'd say my most extravagant purchase would be a packet of bass strings... No, actually, just one single bass string." ✚

WHALES AND LEECHES IS OUT NOW VIA RELAPSE

WORDS: STEPHEN HILL



NEXT MONTH

MANOWAR CONQUER RUSSIA! PLUS OPETH, ARCH ENEMY, LINKIN PARK AND LOADS MORE! ON SALE MAY 27

**Budweiser
Budvar**

**THE MOST PRESTIGIOUS METAL PARADE
IN MIDDLE/EAST EUROPE**



BRUTAL ASSAULT

AUG 6-9, 2014

FORTRESS JOSEFOV - JAROMER - CZECH REPUBLIC

**AMON AMARTH ★ BRING ME THE HORIZON
THE DEVIN TOWNSEND PROJECT
DOWN ★ KRABATHOR ★ VENOM**

**THE AGONIST ★ AOSOTH ★ ARCHITECTS ★ ARSONISTS GET ALL THE GIRLS ★ AUGUST BURNS RED
BENEDICTION ★ BLINDEAD ★ BROKEN HOPE ★ BRUTALITY WILL PREVAIL ★ CHILDREN OF BODOM
CHTHONIC ★ CHURCH OF MISERY ★ COMBICHRIST ★ CONVERGE ★ CRIPPER ★ CROWBAR
CRUACHAN ★ DAGOBA ★ DEW-SCENTED ★ ENTHRONED ★ FEASTEM ★ FLESHGOD APOCALYPSE
GEHENNA ★ GOD IS AN ASTRONAUT ★ GORGUTS ★ GRANDEXIT ★ H2O ★ HACKTIVIST
HAIL OF BULLETS ★ HAVOK ★ IGNITE ★ IMPALED NAZARE ★ NEIN MOURNING ★ INQUISITION
IWRESTLEDABEARONCE ★ JESU ★ KATATONIA ★ KHOLD ★ KRAKOW ★ MANEGARM ★ MANES
MGLA ★ MISERY INDEX ★ MORS PRINCIPIUM EST ★ MY DYING BRIDE ★ NERVECELL
NIGHTFALL ★ OBITUARY ★ THE OCEAN ★ OKKULTOKRATI ★ ONSLAUGHT
PENTAGRAM CHILE ★ PYREXIA ★ RED FANG ★ REPULSION ★ RINGWORM
SATYRICON ★ SCHIRENC PLAYS PUNGENT STENCH ★ SEVERE TORTURE
SHINING ★ SICK OF IT ALLSIX FEET UNDER ★ SODOM ★ SOILWORK ★ STRIFE
SUFFOCATION ★ TERRORIZER ★ TESSERACT ★ TEXAS IN JULY
UNLEASHED ★ VICTIMS ★ WORSHIP**

**CHECK OUT GREAT FARES FOR TRAVEL PACKAGE WITH ACCOMMODATION FROM THE FESTIVAL
CONNECTION FLIGHTS:**

WWW.EASYJET.COM
BRISTOL, LONDON (PRAGUE)

WWW.JET2.COM
EDINBURGH, LEEDS,
MANCHESTER, NEWCASTLE
(PRAGUE)

WWW.RYANAIR.COM
LONDON (BRNO)

WWW.WIZZAIR.COM
LONDON (BRNO, PRAGUE)

OFFICIAL UK TRAVEL AGENT: ARGONEVENTS.COM

FOR MORE INFORMATION: 00447963441282 (FROM 9 AM TILL 7 PM) / STEVE@BRUTALASSAULT.COM

TICKETS ONLY £ 55 FOR 4 ORGASMIC DAYS (UNTIL APRIL 30TH, 2014)

**GET THE VERY BEST FOR LESS MAKE THE TRIP
TO THE CZECH REPUBLIC AND EXPLORE METAL**

WWW.BRUTALASSAULT.COM

WWW.LAST.FM/USER/BRUTALASSAULT | WWW.FACEBOOK.COM/BRUTALASSAULTCZ



£ 1.00
PER 0.5 LITRE

MASTODON

ONCE MORE 'ROUND THE SUN

THE STUNNING NEW ALBUM
COMING SUMMER 2014

AVAILABLE TO PRE-ORDER NOW



RECORDS